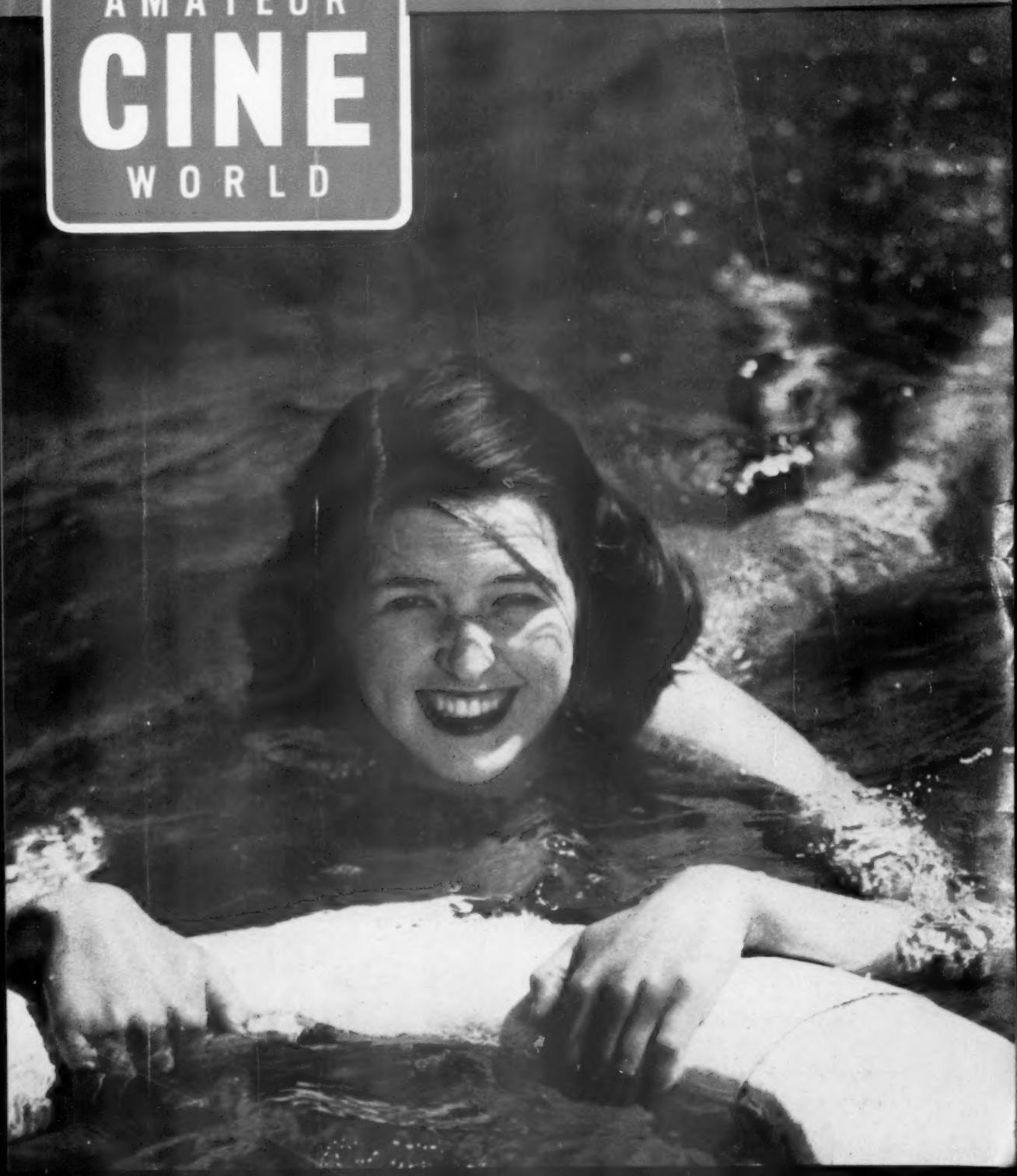


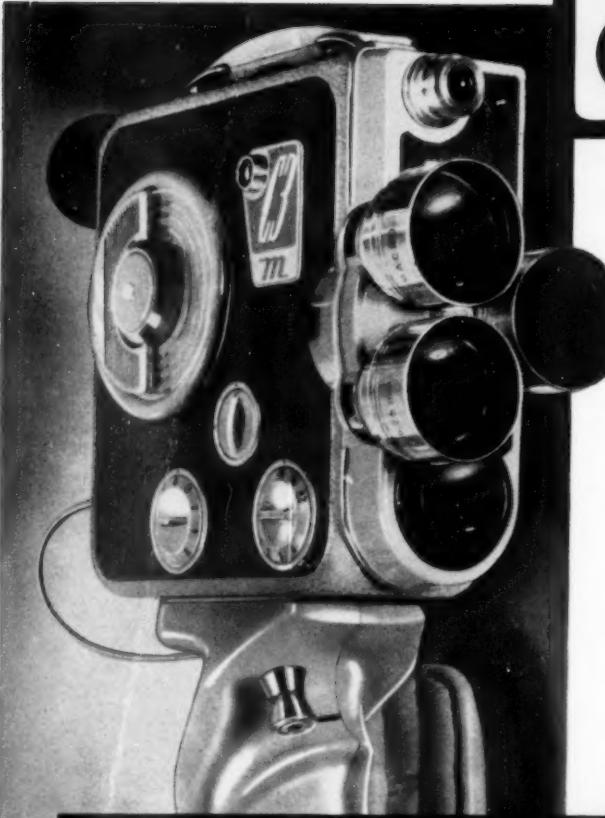
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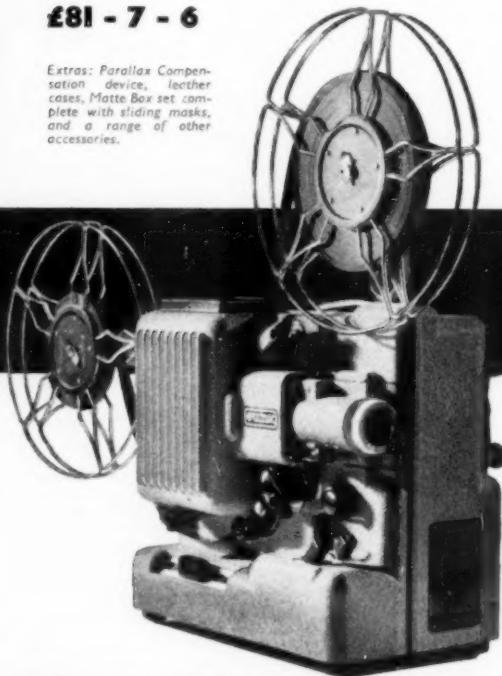
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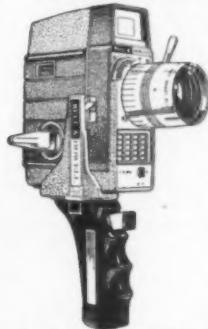


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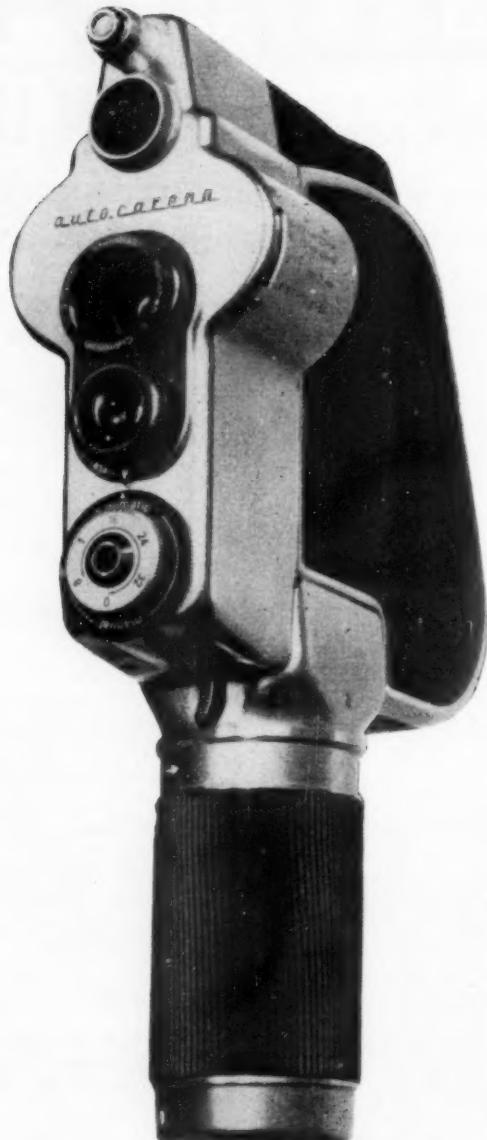
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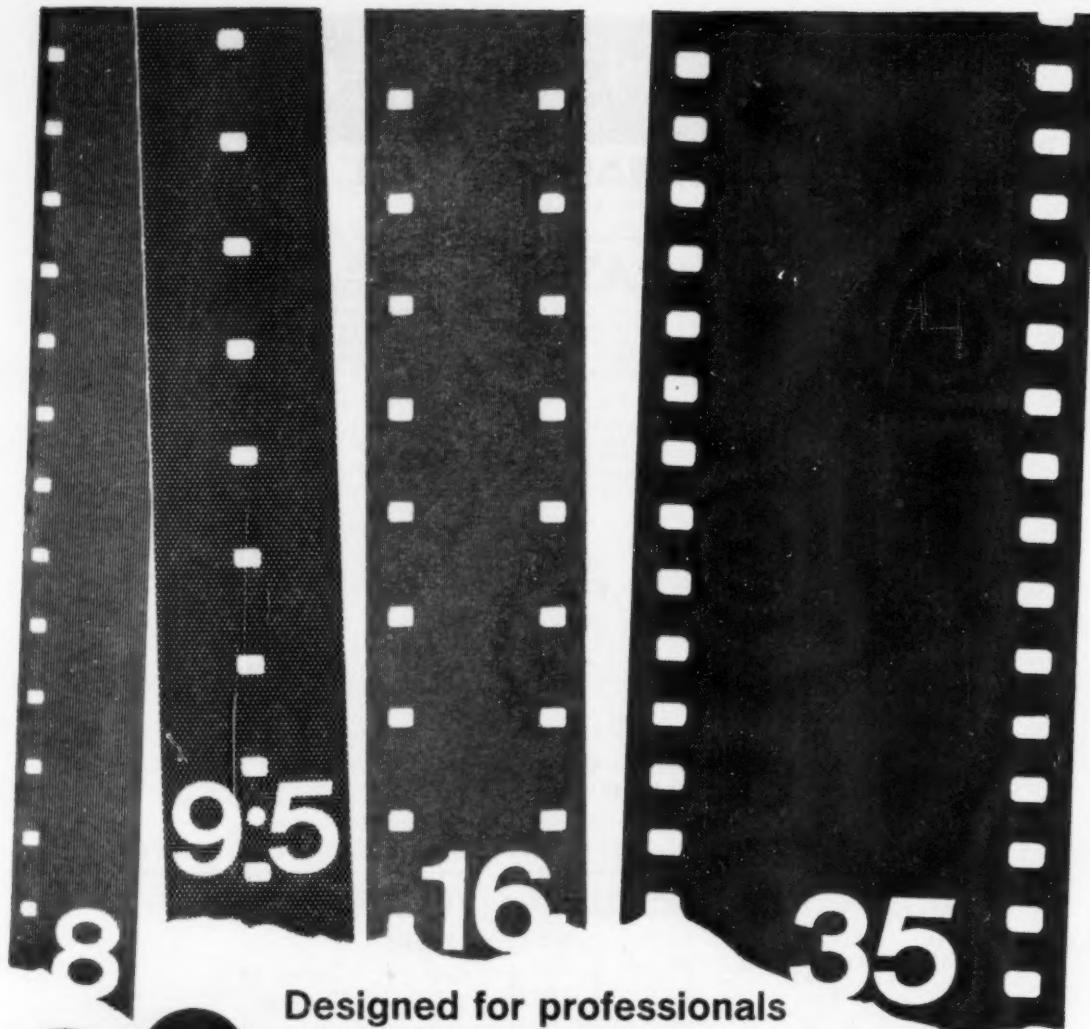
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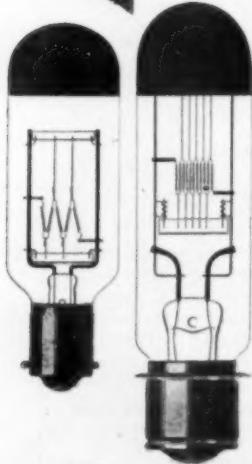
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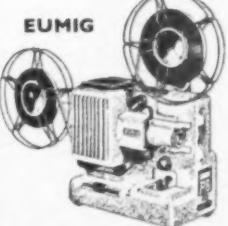
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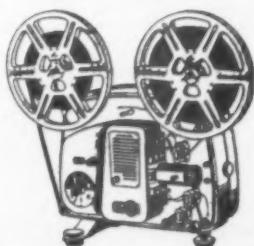
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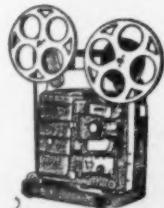


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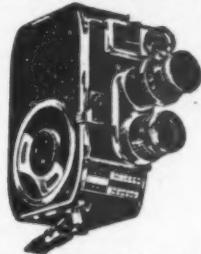
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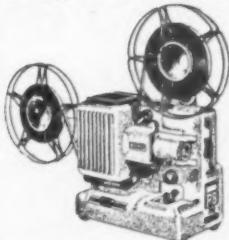
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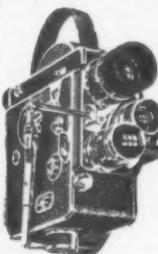
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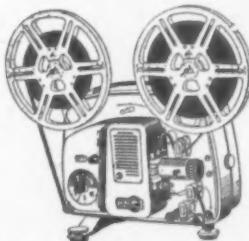
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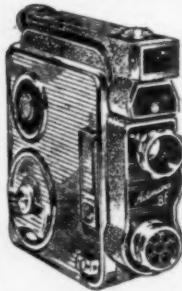
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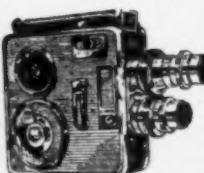


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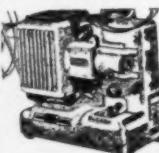
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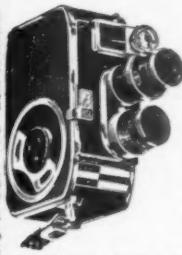
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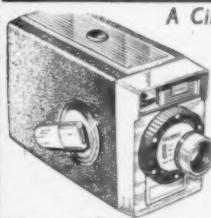
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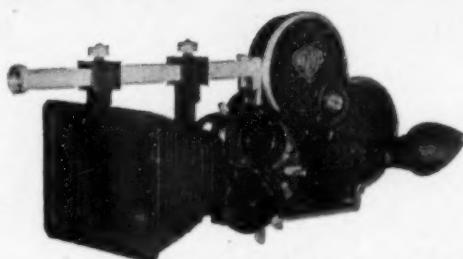
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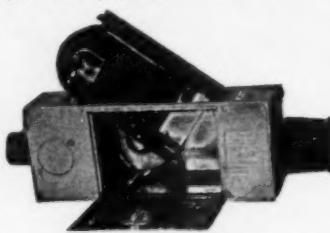
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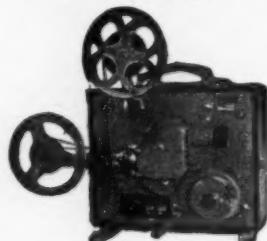
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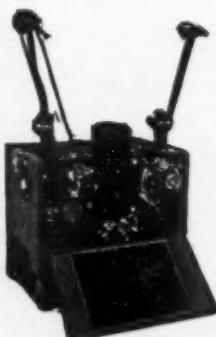
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Vol. I, No. 19
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1 June 1961

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SOUND, AND TECHNICOLOR, ON 8MM.

TOWARDS THE END of last year, it began to be whispered that 8mm. Technicolor prints, with sound on magnetic stripe, were on the way. To anyone familiar with Technicolor's excellent work on 16mm. reduction prints, the prospect was an exciting one. It was thus with some impatience that we awaited an invitation to visit the company's plant at Harmondsworth to see — and hear — a specimen reel.

Verdict, that visit now having taken place: owners of 8mm. sound projectors have a treat in store. Here is a process giving accuracy of colour and sharpness of image not previously obtainable on 8mm. colour reductions, combined with sound quality which, when account is taken of the width and speed of the 8mm. stripe, is remarkably good.

Technicolor's 8mm. printing owes its high pictorial standard to the use of the same imbibition method that is so successful on the broader gauges. Separate matrix films — one each for yellow, cyan and magenta — transfer the appropriate dyes in exact register to a transparent gelatine-coated base which forms the final projection print. In the present 8mm. adaptation of the process, the matrix films are made by optical reduction from 35mm. and applied to the base, 35mm. wide but already carrying two rows of 8mm. perforations, in a double-run arrangement down the centre. This central strip is then slit from the base and also slit centrally to give single-run 8mm. Finally, the prints are striped and the track re-recorded on to them (56 frames ahead of the picture) from the 35mm. original.

A disadvantage of this method is that 19mm. of the width of the base film (35mm. minus twice 8mm.) is wasted. However, plans are well advanced for a more economical procedure in which four runs of 8mm. instead of the present two will be printed side by side on a modified 35mm. base, leaving only 3mm. of waste after slitting. Another simplification will be to stripe all four tracks, and record on them, before the slitting is done.

Even with these savings, the process will be too dear for small runs — it is only when the high initial cost of the colour matrix films is spread over a fairly large number of copies that dye-transfer printing becomes competitive with purely photographic reduction printing — but it was not for small runs that Technicolor developed it. The company envisage two bulk buyers of their 8mm. sound reductions — the producers of package films and the sponsors of publicity films. How fast these markets grow depends upon how fast 8mm. sound projectors are sold. And that in turn will depend partly upon the quality of the films that 8mm. users can buy, hire or borrow to show on them. By demonstrating that the quality of such films can be excellent, Technicolor have given 8mm. sound a timely push in the direction that they, and the rest of us, want it to go.



THE SOGGIES

"Let's face it. He'll never make a stunt man."



John Huntley, British Film Institute, greets Ron Patterson, of the Christchurch M.C., New Zealand, who accepted the Oscar for "Flight to Venus" on behalf of F.O'Neill, honorary member of the club. Don Waters ("Paper Chase") beams approvingly over Mr. Huntley's shoulder, Oscar Riesel ("Out of Harmony") over Mr. Patterson's.

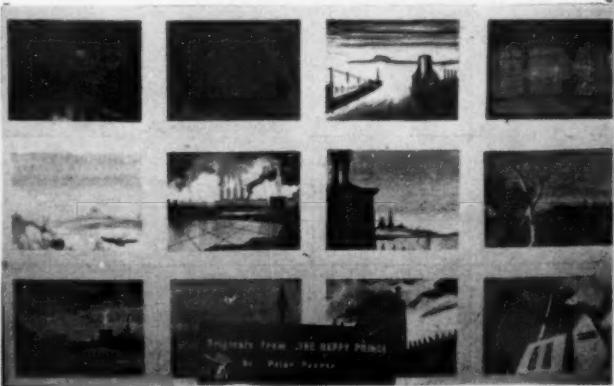
THE TEN BEST PUT TO THE TEST

. . . The test of public opinion. This year's Ten have now reached their first audiences—packed audiences at the National Film Theatre (standing room only for the final performance). JACK SMITH was among them, by invitation. Since he has boldly said what he thought about other competition films, we felt that we could not do other than invite him to have his uncensored say about the Ten Best. Here is his report.

I CAN'T HELP FEELING a bit smug. I'm not usually smug, despite what certain correspondents in this magazine may say. When I complain, I complain unhappily. When something good happens in the world of films, I feel like singing and shouting and throwing my hat up in the air. But just at the moment, smug is what I am.

Don't misunderstand me. I'm not claiming to be responsible for these things, even if I wish I were. But eighteen months ago I was pointing out that *some* amateur film-making is so good that the results deserve a public screening on television, presented as films in their own right, with no amused condescension towards their shoe-string origins. And now we have had Richard Evans' *Personal Cinema* programmes, and a lot of people have enjoyed them, and the critics (used to dealing with the professional product, and unprepared to make any allowances for narrow film and narrower resources) have made the big point that matters: amateurs do not imitate, if they are any good at all — they provide something fresh and new, a contribution to cinema which is uniquely enjoyable and all their own.

Colour backgrounds used for "The Happy Prince" formed one of a number of panels in the foyer.



Eighteen months ago I suggested that amateur production had reached a level of excellence that you would not find in the past. I more or less challenged anyone to bring up pictures from "the old days" which would match the quality of some notable titles of the last few years. No one came forward (I refuse to accept that *no one* reads what I write.)

Now we find a responsible official of the BFI, Mr. John Huntley, telling us in public, at the final screening of the latest Ten Best programme at the NFT, that amateur film-making has grown up and accepted responsibilities. Amateur film night at the NFT used to be called "Toy Night," it seems. Now they consider that the amateur films they show there have a legitimate appeal for their regular audiences. Of course they have — when they're the right amateur films — but how nice to hear this said in public!

And to drive the nail really home, to show that my optimism was really justified, we have this year's programme: Ten Best films which, taken together, represent in my view a more consistently good programme than any we have yet seen.

Let the do-it-yourself addicts yell about "professionalism" (though they'll find it difficult to raise this bogey in connection with the present programme of winners) and the jealous gauge-warriors call me "snob" or anything else. Let the I-do-it-for-pleasure-to-blazes-with-committed-film-making-and-movies-with-a-message boys raise their cries. I shall go on feeling smug (for a week or two, anyway) and so, I hope, will all those who like to take film-making seriously because there's a deeper pleasure in doing so.

Mind you, I don't think that the 1960 films provide anything quite so notable as certain pictures in the 1959 lot. But on the other hand, there's certainly no *Bench In The Park* or *Saturday Night Out*. There's none of that quality which represents "amateurism" in the worst sense of the word. We don't feel that any single film commemorates the wedding of childish ideas to technical obsession, so that the best you can say is something like "How lovely this indoor colour!" or "Clever with his zoom lens, isn't he!" while omitting to consider the content because there's no content worth thinking about.

A Difficult Task

Let's have a look at the films:

Frankie and Johnny attempts nothing very big — merely a filmic setting of a well-known ballad. Yet because the content is slight and the intention is to amuse in the lightest possible way, the producers took on a very difficult task. The film needed a lightness of touch and a sense of gaiety which, for a lot of its length, it does achieve. The sets are splendid, and the acting sufficiently competent — helped by the very resourceful camerawork and the nice clean cutting.

The whole thing has just enough pace and polish to carry it through, although I thought it sagged sadly in the closing passage. The pay-off, with Frankie now paired off with the sheriff, and the sheriff just remembering in time that it didn't do to make eyes at any other woman when Frankie was around, lacked crispness. The film stopped, rather than coming to a satisfying end.

I hope that everyone seeing this film will look closely at one passage of really excellent cutting. When Frankie peeps through the keyhole and sees her lover couched

* * *

MAKING NO APOLOGY for postponing discussion of Bergman's "So Close to Life" and "La Dolce Vita", Dick Hamilton deals with the Ten Best in his film feature in the Liverpool Post—23 inches of informed comment. "Some amateurs", he writes, "have no idea what good films look like because they never go to the cinema. But this year three personalities emerge as artists to be taken seriously": Tom Leeser ("The Paper Chase")—"I have seen no professional films to touch his"; Oscar Randal ("Our of Harmony")—"His films are filled with human sympathy"; Fred O'Neill ("Flight to Venus")—"A man of exceptional imagination". Other assessments include: "The timing of the chase and the comic effects are quite impeccable" ("Paper Chase"); "Disney has done similar work, but the amateur production is no imitation, nor inferior" ("Floral Capers").

And your views—the views of the cash-paying customer? We'd appreciate hearing them. Why not drop us a line?

* * *

down with Nellie Bligh, the quick-fire succession of shots taking us from outside the room to the inside, just before she shoots, is splendidly contrived. Visually, it builds up the excitement before the climax of the killing. At the same time, it matches the musical rhythm with machine-like accuracy.

I can't resist pointing out that *Frankie and Johnny* is a ciné club production — but that the Coventry unit was "taken over" by Mr. and Mrs. Hodkin to make the film. If the clubs are to achieve anything, it will be by handing over creative responsibility to committed film-makers like these.

I find it almost impossible to write sufficiently appreciatively of *Lake Survey*. For while this is documentary film-making at a most impressive level, and in many ways this picture is the best made of the whole ten, its excellence derives very much from an art that conceals art. The whole thing is so simple, eschewing production gimmicks, concentrating on the job in hand, then, when that job has been accomplished, ending in simplicity with no pointless banging of the big drum.

The Virtue of Silence

Here is proof, if proof were needed, of the virtue of silence on a documentary sound track. There is music over the beginning and end titles; in between, just the simple, clear commentary, containing no half-hearted gags and content to leave us in peace when the story is there clearly in the pictures. The producers have made no attempt to fill in gaps in the narrative with bursts of music.

The style is so consistent, and matches the subject so well, that it is difficult to pick out any particular sequence for special commendation — and this is as it should be: bravura passages are usually suspect, in any kind of film. But watch the scenes at the side of the tarn, where we are shown how soundings are located and made. This has the real excitement that comes with clear exposition. But I must make one criticism: please, Mr. Dybeck, Pavey Ark, just behind Stickle Tarn, is not a cliff! It's a very noble mountain face. I know. I've climbed it!

The Happy Prince is almost incredible as the first film completed by its producer. This cartoon has a great strength of imagery. Scenes stick vividly in the mind: the smoky desolation of the ugly city, the transformation into a fairyland of lofty towers and slender bridges, with the stars glittering in the waters. There is the indefinable quality of poetry, the visuals matching up to the beauty of Oscar Wilde's original story. I don't know why a shot which reveals, in the foreground, an ordinary television aerial standing stark against a cold sky, should be so effective, but it is. Mr. Pearse's imagination has triumphed, and the film is powerful yet touching, cruel in imagery yet tender in its final resolution.

The narrator has served the producer well, and the story is most beautifully read. The "mood music" for once matches the mood—and it has been laid quietly on the track, to provide a gentle background which aptly underlines the emotional appeal of the film. *The Happy Prince* is an adult fairy story which, like the city it describes, is touched with magic.

Floral Capers is most expertly made—possibly it is the most professionally polished of all the films shown. Yet, let's face it, it is too long, and the treatment is very superficial. We do see some marvels of time-lapse photography which are worth the viewing—like the dance of the rhubarb, chasing the day's sun, or the neurotic plant which twists from side to side as lamps are switched on and off again—but the total effect is a feeling of "so what?" Is this picture worth an Oscar? If you call it "popular science," then it's bad popularisation, for it really tells us little or nothing. And as a spectacle it overstays its welcome, like the facile, empty music on its track.

Gorgeous Freak

The End is a sport, a freak, a what-you-will. But what a gorgeous one! The joke may be specialised, but how accurately Mr. Wyborn pokes his fun at the hapless fumbler with the movie-camera! This is a most accomplished script. I saw the film two or three times, guffawing on each occasion. Amid the more obvious lunacies—the poor wretched actor fighting off a bad case of edge-fogging, or the woe-begone voice of the narrator explaining his lenses and their operation—little things provide delicious moments.

"I don't bother about a script . . ." says the commentator, and we watch a big close-up of the frustrated actor twiddling his thumbs. The music, recorded with plenty of wow and with no attempt to match the action, is inspired in its irrelevance. What a pity that the sound balance is so poor! We need to hear the commentary just a little bit more clearly. For it has a lot to say, to many of us!

I've been lucky enough to see all five parts of Ted Lambert's *Steering Clear*. They represent an astonishingly consistent achievement. If a special prize were to be given to the producer whose work might most benefit the community, here is a worthy recipient. It's a hell of a long way, isn't it, from expert, vital pictures like this, to the sort of inane efforts we've seen at some public exhibitions of amateur work in the past twelve months!

Paper Chase will be deservedly popular. If you must make story films, take a lesson from this one! Base your action on and in the *milieu* you know. This little comedy may be unambitious, but how well it entertains!

This was a silent film, by the way. Instead of slapping standard "mood music" on to a track for these shows, a piano track was improvised by a young schoolboy who played as he watched the film (not a boy from the Cornwell school, but I hope that the Cornwell unit agree that his skill matches their own). Isn't this the right way to add music to this sort of picture? Yet how infrequently it's done!

And so we come to Oscar Riesel's latest picture. I've no doubt that *Out Of Harmony* will prove to be the controversial film of the year. I think that a lot of people will condemn it because they don't see what it's about, yet for the life of me I can't understand how any reasonably intelligent adult can fail to take the point of this fantasy

about the Cold War, and the tension between East and West.

No, the real controversy should be between those who think that the original way in which Mr. Riesel presents his fable gives the warning a greater impact, and those who say that the whole thing's far too obvious to be anything but a bore.

I come down on the side of *Out of Harmony*. I think it's rather too long, and the message gets a bit scrambled somewhere near the middle. But you don't have to present a bright new idea when you're dealing with material such as this. It's sufficient if you can re-create the accepted state of things in a way that's original enough to make us think about it again. For we tend to accept the *status quo*, get too used to it, forget its menace—until one day the mushroom cloud rises, and the thunder steals across the sky. . . .

Whatever your view of the content, you'll have to give credit for the marvellous black and white photography in this picture, and applaud the acting, too. Mr. Riesel clearly knows how to cast a film!

We saw only an extract from *A Naturalist's Year*, at the NFT, but I have been able to see the whole film, by courtesy of the Editor. It's a beauty! How I agree with Mr. Watkins' view that nature films should avoid "the sentimental or whimsical approach"! There is nothing showy about his half-hour long picture. The living creatures which he presents are neither idealised nor made fun of. Everything that we see happening, actually did happen, in front of his patient camera.

Maybe the film takes a bit of time to get into its stride, and there is a lack of climax—this is the fault of Mr. Watkins' virtues. Refuse to create drama artificially, use the camera as a recording instrument, and the result is bound to look something like this. But *A Naturalist's Year* is held together in the end by the personality of its producer, which shines through it, as much as by the fascination and wonder of so many of the scenes which he reveals to us. The good naturalist, someone said, relates with humility what he has observed with patience and love. Mr. Watkins must be a very good naturalist indeed.

A Fitting Close

And at the end, *Flight To Venus*, a fitting close to the programme. I was quite as much delighted to see that Mr. O'Neill is now using his marvellous plastic technique to tell a worthwhile story as I was by the pleasures of the film itself. If this new fantasy has a fault, it lies in the complete change of mood between its first and second halves. What begins as pure fun ends on a wry note of disaster. Slapstick turns into pathos. The funny little man becomes a touching character, the Venusians become creatures almost of tragedy.

But the film remains a most imaginative achievement. (I take it that the space traveller was not returning to Earth after the Venusians had shown him through their telescopes the nuclear carnage which was taking place all over the globe? Perhaps Mr. O'Neill could have made this just a little bit clearer?)

A very good bunch of films, then. Invidious, of course, to make one's own awards, but of course I'm going to do so! *Lake Survey* seemed to me the best film. *The Happy Prince* struck the most imaginative sparks. *Steering Clear* and *Flight To Venus*, in their very different ways, represented the most remarkable technical achievements.

Overture and Experts, Please

The camera catches cine notabilities at cocktail party which preceded the final Ten Best show at the National Film Theatre.



You think you can detect an occasional spark of irascibility in "Odd Shots"? You must contrive to win an Oscar next year, for this will be your passport to the informal cocktail party at the N.F.T., where, among fellow prizewinners and other ACW contributors, you will meet George H. Sewell (left) radiating geniality. Gordon Malthouse, Editor (right), will probably not be so genial, but he will perk up as the night wears on, the last unexpected snag is dealt with and another Ten Best premiere draws to a successful close.



In the three heads depicted above is stored a weight of cine lore that might well sink anyone less deft in handling it. When the photographer sneaked this shot of their owners, they were deep in a discussion on claw-to-gate separation. Centre Sprocket (left) happily puts over a point he seems very confident about. Brian Watkinson, Technical Editor (centre), gives it deep thought and will be coming up with a reasoned reply in a moment. Backroom boy Philip Jenkins takes it all in. But it seems that the outcome is likely to be one for, two against.

Another member of the ACW backroom staff, Peter West (left). His speciality is cameras. Was the conversation a trifle too technical for Stuart Wynn Jones? But get Wynn Jones on to cartoons and cartooning and you sit at the feet of a master. Unless the master sits down, too, this could, however, be rather awkward, for he is taller than most.



If Tony Rose was a little put out by ACW's rough handling of the Top Eight films, he gave no hint of it in his response to the photographer's invitation to "Smile, please!" Reduction print, Rose Junior, has not had as much experience of facing the camera, but is learning fast.

The weather was unkind to the queues, but N.F.T. filmgoers are made of stern stuff. They were not to be scattered even by a torrential rainstorm on one evening, accompanied by thunder which it seemed a waste not to record.



8mm Viewpoint

BY DOUBLE RUN

USING POLARIZING FILTERS

DO YOU ever use a polarizing filter? Mr. C. Haydon Brash of Croydon C.C. tells me that he used a Kodak Pola Screen for practically every scene in a 5-minute film of a club outing, and is so pleased with the colour effect it gave that he now proposes to use it frequently. (An exposure increase of some $2\frac{1}{2}$ x is necessary). But precisely what effect does the filter produce? In the Fountain Press Moviebook, *Filming in Colour*, Derek Townsend explains:

"A polarizing screen will remove some reflected light . . . There are two common sources of polarized light: (1) light reflected from a non-metallic surface such as glass, water, glossy paintwork, or highly polished wood. (2) light from a clear blue sky at right angles to the direction of the sun." A polarizing screen will cut out the reflections in (1) and darken the sky in (2). "However, great care must be taken when using a polarizing filter, for by holding back too much blue light it can easily give green scenery a yellow cast and impart an unpleasant texture to your subjects." You can test the effect of the filter by looking through it, rotating it until you have produced the required result, then fitting it on to the lens.

"Enclosed are not only my results with a polarizing filter, but also the polarizing device," writes Mr. D. A. Tennant of Broxbourne. "It clips over my lens, and the front part of my blackened lens hood, which I can't spare at the moment, fits in the other end. (I use a Bolex C8 fitted with 3-lens turret). I wanted to make some fades, but this is impossible in f/8 weather because the iris will not close completely. So I bought two polarizing filters with much difficulty and made this device. It has an 8-times exposure factor in the 'open' position, and you will see that, compared with the shots taken without it, the colour balance is completely upset. The effect is of a daylight film used in artificial light. Have I got hold of the wrong type of filter? It is a pity because it produces an excellent fade."

The other solution, Mr. Tennant points out, is to use a neutral density filter to enable one to open up sufficiently to make an iris fade — but he couldn't get one anywhere, so he used two Actina colour temperature correcting filters of complementary colours — for converting daylight film to artificial light, and the other for artificial light to daylight. "This made an 8x neutral density filter and did not upset the colour balance. And it has the added advantage of reducing the number of filters one has to carry."

Mr. Tennant's test shots with the polarizing filter had a predominantly yellow/orange hue, as had those in the tests I made. Presumably this was because the filter is of this hue. A Kodak pola screen would not affect the colour this way. So if you mounted two Kodak pola screens on top of each other, you should have a neutral density filter which could be adjusted to produce fades. I am rather intrigued by all this, particularly as I have just been asked to make a film on hydrotherapy, and it might be very useful to be able to eliminate reflections from the water. Could it also be used, I wonder, to eliminate reflections of

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Mr. D. A. Tennant's polarizing device, mounted on Double Run's Agfa Automatic. The lever enables you to rotate one of the pola screens a quarter turn and so produce a fade.

photofloods from polished woodwork? I'll let you know how I get on.

Perutz for Night Scenes, Duples—and TV Shots

ONE WAY of producing your own 8mm. dupe is by projecting a picture about 10in. wide, and filming it with Perutz Perkine-U.27 film at an aperture of f/1.9. I filmed at 18 f.p.s. (the Agfa Automatic camera has no other speed) from a distance of 2ft. The Agfa Automatic has a focusing lens, of course, so no supplementary lens was needed. The result was correctly exposed, if a trifle flickering. The motor cuts out after about 30 seconds, but you could always run back the film in the projector, and allow a slight over-lap when you recommence filming. You would then have to splice the film at exactly the right frame to produce a smooth join. This is rather a clumsy procedure, so it is obviously a method more suited to the copying of short lengths. The main snag is parallax; a few tests should be made to show exactly how the camera should be lined up.

TV pictures can be filmed in the same way, but at 18 f.p.s. a bar will always be seen travelling down the tube. This Perutz stock has a daylight speed of 400 ASA and a tungsten one of 320, but I found I got better results by opening up a full stop. Street scenes can be shot at night, but it is wise always to include some relatively bright light in the picture (perhaps a street lamp), preferably in the foreground. Shop windows will usually be adequately lit as will bright interiors of snack bars. A single photoflood in a reflector and a long length of cable will prove extremely useful, or car headlights can provide a splash of light where needed.

It does not matter how dark most of a night exterior is, provided there is some light somewhere. Scenes of a fairground at night, for example, are much more acceptable if some of the fairground lights are in the scene. If you want to make out the shapes of unlit buildings, film at dusk.

I had no trouble splicing Perutz stock with Tricoid cement but, as it is such a fast stock, the most stringent precautions must be taken to avoid edge fogging. However, I've noticed that the fogging always comes at the beginning and end of reels, but not in the middle. I've heard it suggested that Customs have a quick look in each tin — just long enough to let the light in! If it were the user's fault, you'd expect the middle to be fogged, too, where the double-run spool is changed round. But, as I've said, it's not. All very odd!



CORRESPONDENCE

Letters for publication are welcome. Address: ACW, 46-47 Chancery Lane, London, WC2

Legal Niceties

WHILE NOT PRETENDING to be a legal eagle, I shall be only too happy if I succeed in clarifying the three queries put forward by Mr. Francis Haveron (May 4). As one of many who read *ACW* with avid interest and great admiration, I hope that readers will find this contribution worthwhile.

1. The use of the word "mint" in advertisements is much over-worked today; so much so, in fact, that little or no legal significance can be attached to it. A pre-war Bolex discovered in its original wrapping might fairly be described as "in mint condition". The word takes its place alongside the superlatives used to describe articles of all descriptions, particularly 8mm, cameras and equipment. A Court of Law describes this as "mere puffing".

In his second paragraph Mr. Haveron raises an entirely different set of circumstances. Here he bought the camera relying on the description of the seller, and if that camera as tendered is different in any respect from the camera bargained for, then the purchaser is not bound to take it. If you contract to sell peas you cannot oblige a party to take pea-nuts!

If he was refused the return of his money he could commence proceedings under the Sale of Goods Act 1893; it must be understood that the cause of action arises out of the inaccurate or alternatively misleading description of the camera, namely, as a Bolex Reflex, and not out of the use of the adjective "mint". The purchaser had ample opportunity to inspect and judge the condition and outward appearance of the camera for himself.

2. If Mr. Haveron agreed to buy the camera and the conditions of sale were that he paid a deposit of £5, then he would be entitled to enforce this contract or alternatively sue for the return of his deposit and damages for breach of contract. If, however, he took away the camera for trial and paid £5 as security, then there would be no contract for sale until he accepted it. The test may be stated as follows: was the deposit a payment on account of an admitted liability and was it accepted as such or was the payment made merely as security?

3. When a paper or magazine reserves the right to refuse or reject an advertisement for publication, this clause becomes a condition of acceptance and gives them a very wide discretion not confined to emergencies, acts of God and the like. The effect of the condition

endorsed on the receipt issued by *ACW* is to show that that document is not to be taken as acceptance of the offer to insert an advertisement (and therefore a contract to do so); their discretion to refuse or reject remains until the date of publication.

However, Mr. Haveron need not be over concerned; the end pages of *ACW* show quite clearly that a large number of advertisers continue to have great faith in the Editor. May it always remain thus!

Bournemouth. LIONEL FYNNE.

This Blooping Business

MAY I ADD to Mr. P. J. Ryde's comments on "This Blooping Business"? The primary object of blooping is merely to cover the join with a cycle of a frequency below that which the amplifier and speaker system is capable of reproducing. It will therefore pass the scanning point silently.

This is in theory. In practice, as Mr. Ryde points out, a clumsily constructed bloop can cause a variety of unpleasant noises, from a deep "thump" through different forms of "bonk" to a high-pitched click or pistol shot; and there will probably be additional spurious harmonics due to pinholes, hairs and spray from the ham artist's brush, to say nothing of a pronounced sputter from a few injudiciously placed finger prints. None of the above does much to enhance the quality of the sound at this particular point which, it may be remembered, was the original object.

In practice, I agree that a really accurately made splice does not normally require blooping on any well modulated track, as the faint click will pass unnoticed against the general sound, but it is absolutely essential to use a bloop if the join is made in a quiet sequence and particularly in a silent passage. The best type is formed by a completely opaque triangle, and a few experiments will soon show how long it should be to pass through the equipment silently.

Our Sunday programmes require considerable attention from our chief projectionist, who takes a pride in making all joins "silent". Audiences do not like a barrage of unblooped splices in the commercial cinema, and I recommend the amateur to take the hint . . . But please learn to do it properly.

Burgess Hill. A. GRAHAM HEAD.
Manager, Orion Cinema.

Really Small Budgets

I THOUGHT it wouldn't be long before somebody, like Bernard Lynch (May 4), with the layman's usual ignorance of



retail trading, put a finger of scorn on Trader in "Small Budgets". Far from the alleged "profit of over 50 per cent", Trader in the instance quoted was only budgeting for the normal one-third margin, which is the least any reputable trader should allow for if he wants to stay in business.

In these days when every single business overhead has increased by leaps and bounds, but the retail margins allowed by the manufacturers have not increased, the usual one-third is only barely adequate if any trader is not to finish up at the end of his year in the red. And, bear in mind, Mr. Lynch, if one-third is adequate on new goods, then the margin allowed on secondhand goods must be even higher, because on all such sales it is the dealer who stands the rub on his guarantee, not the manufacturer.

If you ever go in for retail trading, Mr. Lynch, you'll find that your overheads run to some 28 per cent of your sales turnover, and your overall margin comes out about 30 per cent. This leaves a bare 2 per cent on average which, after taxes, has dwindled by more than a half by the time you get your cut. And all the time you'll have to put up with a lot of uninformed criticism from people who think you're making a fortune when all you're trying to do is provide a reasonable service to earn an honest crust.

Essex. ANOTHER TRADER.

LIKE Mr. Lynch, I read "Small Budgets" with fascination, wondering at Trader's large profits, but I would advise looking around quite a lot before buying. On making enquiries for a telephoto lens and a wide angle attachment for my 8mm. Brownie, I was offered a new telephoto only at 10 per cent under list price, but when I wrote to order it — and in two similar cases — I was told that the bargain advertised was no longer available but that both lenses were available — new from stock — at £17 10s. Further investigation uncovered a dealer who offered the pair new new at £11 10s. So never take the first offer!

Liverpool, 15. H. MULHOLLAND.

"Never," Mr. Mulholland, is surely too extreme. When the quest is for new accessories that are in current production, the first and last offer are likely to

be the same—the list price—at any dealer's shop in the land. The prices that do vary, of course, are those of shop-soiled accessories, or the residues of discontinued lines. Bargain hunting for these may well save money—but it's worth remembering that in what looks like a really spectacular snip there may be some kind of snag.

Inaccurate Slitting

FILM MANUFACTURERS should find K. F. Howes-Howell's gadget for trimming incorrectly slit film (May 4) very useful, but surely it's not up to the film user to put right inaccuracies in manufacture. After all, we have paid to have the job done properly. The wide use of this gadget by amateurs would be an invitation to manufacturers to relax their vigilance.

Bingley.

W. T. BATESON.

Small Screens

I AM an 8mm. enthusiast and regret that I fail to see Mr. W. O. Brough's point in asking whether televiwers would accept that a 9in. picture is as good as a 17in. provided one sits closer to the screen. It is an unquestioned fact that the public have accepted the 17in. screen in preference to the giant cinema screen. If they were faced with choosing between a coloured picture on a 9in. screen and a black and white picture on a 17in., I have no doubt as to which would be selected.

Wellington.

B. DOODY.

Writing on Tape

WE WERE INTERESTED to read your reference to our recently introduced Type F Gevasonor magnetic tape, where attention was drawn to the fact that the back of this tape can be easily written upon in pencil. Readers who may have been disappointed to learn that Type F tape is only supplied in 1,000 metres rolls for professional use may be glad to know that both Type M (standard play) and Type LR (long play) Gevasonor tapes can also be written upon in pencil.

Although these tapes do not have a rough backing layer, the base has a semi-matt appearance and accepts a lead pencil readily. Type M tape is supplied in 4in., 5in., 5½in., and 7in. spools, and Type LR tape in 3in., 4in., 5in., 5½in. and 7in. spools. We enclose a sample spool of Type M. tape to demonstrate this point.

A. HORDER.

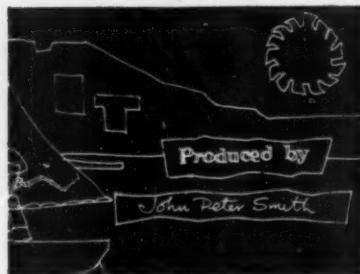
Gevaert Ltd. Gevasonor Tape Division.

Point demonstrated. On the matt maroon backing of Gevasonor Type M. ordinary pressure with an ordinary pencil gives a clear impression which can, incidentally, be completely erased with a few strokes of a rubber. Particularly effective is the silvery image seen when light strikes the tape at an oblique angle. For permanence, Type M can be written on just as easily with a ball point or other pen.

Key 1



Key 2



• For Your Holiday Film

A TITLE YOU CAN ANIMATE YOURSELF ▶

INSTRUCTIONS

Cut out the main background and mount it on a piece of thin card (or stiff paper) with a margin of at least 3in. at left and right (i.e., card to be about 13in. wide). Then cut a slit along the red dotted line, and extend it 1½in. into each margin.

Next, mount the two boats (preferably with Cow gum) on stiff paper, and cut out. Cut the sun faces and the title panels. These need not be mounted, and can be lightly tacked in position on their respective backgrounds with Cow gum. If you find it difficult to remove them afterwards, apply a little petrol lighter fuel on a water-colour brush.

Background only: Sun face A in position.

Frames.

0—8. Fade in (iris on camera lens or dimmer).

Hold picture.

9—16. Replace sun face A with sun B. (Sun wakes up).

Replace B with C.

Replace C with D.

Replace D with E. (Sun sees girl and registers pleasure).

Place boat H in the slot you have cut, and position it out of screen on left.

Move boat J in to the right on each frame, using guide at foot of background. (Boat takes 4½ seconds to cross screen, i.e., 74 frames).

40. Bump on panel CONTINENTAL and fix it lightly in position (see key diagram 1) with Cow solution. Boat continues moving.

48. Bump on panel HOLIDAY.

122—138

139—190.

Boat continues moving. By frame 122 the boat should be out of screen on right and can be removed. Hold title still.

Place boat J just out of screen on right, base lining up with base of title card.

Move boat across to left, ½in. per frame. (It will take 3½ sec. or 50 frames to move across screen.)

N.B.—The sailor can either be fixed in position behind the girl throughout the scene or he can be animated up from behind the boat by inserting tag into the slot and moving him up one mark at a time (8 frames). This operation could be started about frame 161.

Remove main title lettering. Bump on panel PRODUCED BY on the immediate right of the moving boat. Fix with Cow gum. (See key diagram 2.)

Bump on blank panel beneath the PRODUCED BY panel. (It must, of course, have been duly signed by the producer beforehand.)

Boat should be out of screen, and the sun grimacing in disappointment on finding the girl has a male escort.

Replace E with F. Replace F with G. Hold title and sun's expression.

Fade out.

152.
178.

186.

190.

190—191.
192—193.
193—232.

233—240.

• Another Colour Title Next Week

Involving a car, a landlady and a garage, it provides material for an engaging cameo cartoon.



Here and on page 818 is all the material you need for an attractive title, the animating of which will give you hours of pleasure. (You will need a camera giving single frame exposures). The sun awakens over a continental resort and smiles down benevolently on a girl in a yacht which enters picture left, moves across scene and exits right. As it proceeds on its way, the title of the film bumps on behind it. Then the boat comes back, in mid close-up, but now the girl has an escort, and the sun registers disappointment. Behind the boat comes the producer's credit.

Full instructions for animating this scene are given on the facing page, but you could, of course, add your own variations if you wished. For example, the girl could be made to wave to the sun on her first trip across screen, or the boat could tow the credits along.

DESIGNED AND DRAWN BY JOHN DABORN

HOLIDAY
Produced by
CONTINENTAL

Introducing the newest and
proudest member of
the famous Bell & Howell
AUTOSET family!



**NEW
AUTOSET III**
features
finger-touch
zoom to
broaden your
scope in
creative
moviemaking



**Bell & Howell
AUTOSET III**
8 mm. Zoom Electric
Eye Cine Camera
£74.19.9d.
complete with *Pistol Grip*
and *English Hide*
Compartment Case,
or on extended payments
from most accredited dealers.

AUTOSET III ZOOM

Zoom in to catch a happy close-up; then zoom out again for a breathtaking panoramic view. AUTOSET III now makes this exciting Film and TV technique as simple as shooting a snap.

You zoom and control the zoom with a fingertouch! Just turn the zoom lens lever as you are filming: your picture glides smoothly from wide-angle through normal range—right into a vivid telephoto shot. Meanwhile, the 'electric eye' automatically adjusts the lens for correct exposure—continuously while you are filming, to give you perfectly exposed pictures on every foot of film!

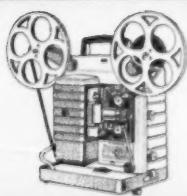
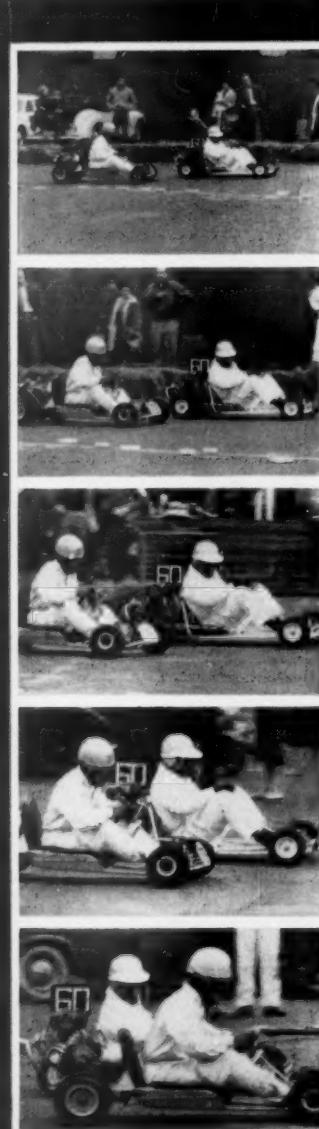
See your subject zooming in the zoom viewfinder!

* f/1.8 haze-corrected zoom lens * 10 to 29 mm. fixed focus zooming range * Optical zoom viewfinder—coupled to zoom lens * Warning beacon for insufficient light * Built-in A to D filter * 3-way starting button for normal runs, locked continuous runs and single-frame shots * Governor-controlled motor—no slowing down at end of run * Electric Eye adjusts for film speeds of 5 to 40 ASA * Manual exposure control for special effects.

Fine precision instruments backed by world wide after-sales service.

Handle a Bell & Howell camera. There's a feel about it. An unmistakable feel of precise, quality engineering. Soon you'll appreciate the other things: the consistently perfect performance . . . the brilliantly conceived features . . . and the satisfaction of knowing that you've received real value for your money.

Every Bell & Howell product is fully guaranteed for 12 months and a world-wide network of accredited dealers provides you with factory-approved service wherever your travels take you.



Bell & Howell MOVIEMASTER

8 mm. cine projector

...for brilliantly crisp pictures! Amazing Filmovara lens zooms your picture to fit the screen—perfectly! Price: £36.00d.

Your accredited Bell & Howell dealer will be proud to tell you more.

RANK PRECISION INDUSTRIES LTD.
Cine & Photographic Division, Mitcham, S.W.13

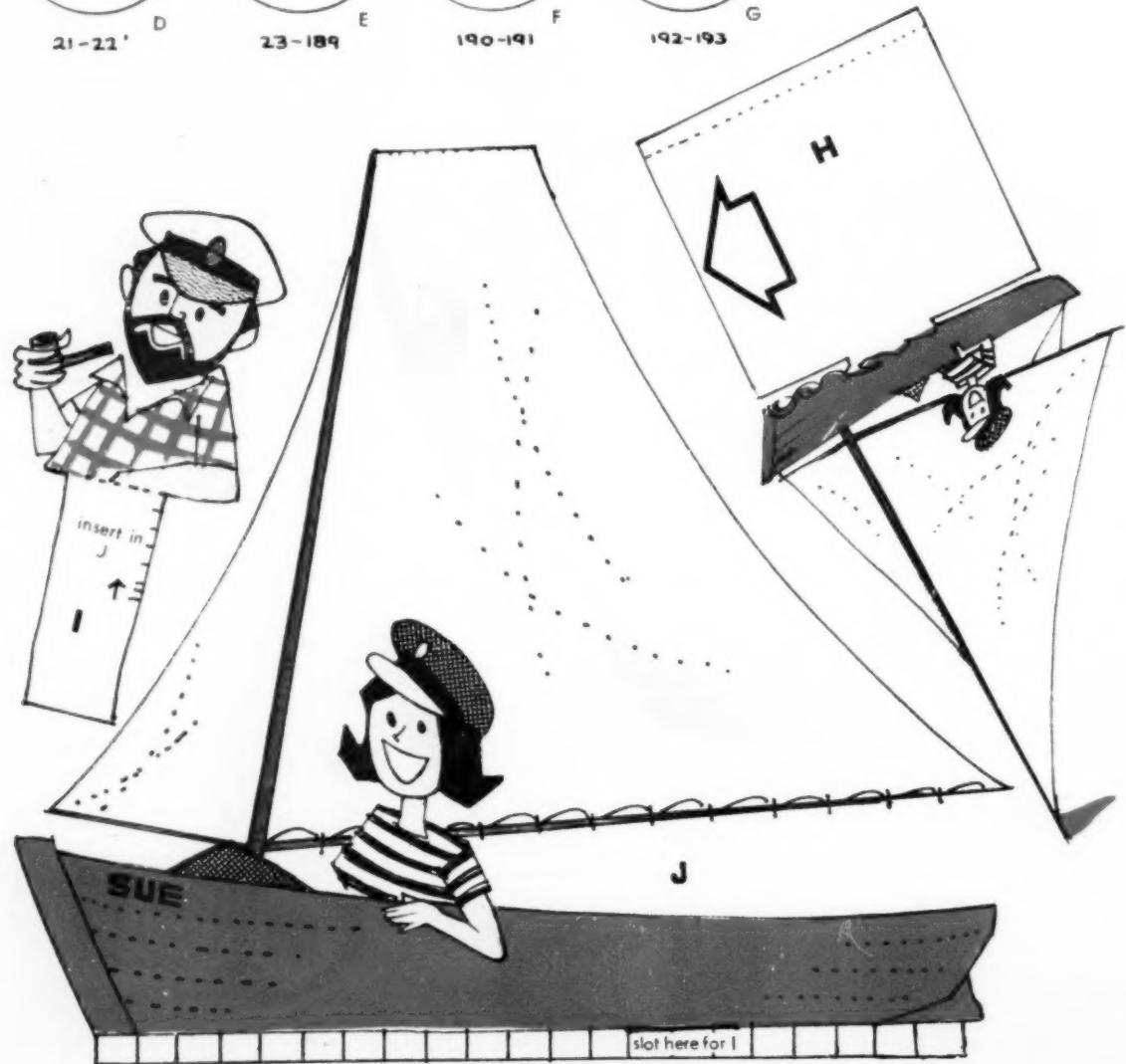
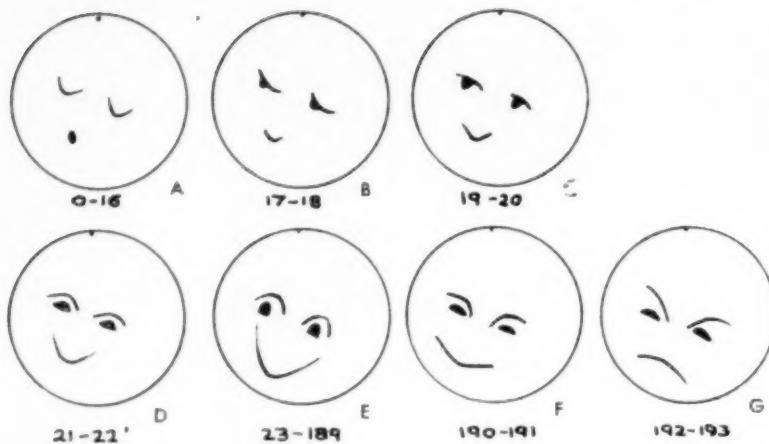


BELL & HOWELL

THE QUALITY NAME IN CINE EQUIPMENT

ANIMATING THE SUN

Each phase of the sun's expression fits over the dotted line on the main background. When you have cut out the circles, make a note of the frame numbers and the key letter on the back. The dot at the top of the head is to help you keep the angle consistent. If the dials are not correctly placed each time, the face will appear to jig about.



First (and very favourable) impressions of **KODACHROME II**

DAYLIGHT KODACHROME first reached this country from the U.S.A. early in 1936, preceded by the fabulous reputation it has enjoyed, and deserved, ever since. It set a standard — not least for the quality control in processing whose rigour is, paradoxically, demonstrated by the furious indignation that rare errors provoke. In May 1936, *ACW* published the first article on Kodachrome filming, and by the end of the year Type A had come for indoor use. It is interesting to recall that the first professional colour process to receive unstinted acclaim, full-colour Technicolor, reached this country some months after that, in *Becky Sharp*.

Now, 25 years after the original Kodachrome, British 8mm. users have (for the moment in small quantities) daylight Kodachrome II. Although rumour-heralded, it has arrived without fuss — merely a slightly different carton and, on the familiar instruction leaflet, a modest note to this effect:

"It is faster than the former Kodachrome film and has improved sharpness and image quality."

There are three claims here, and each of them was fully substantiated by the first sample sent to us for testing. The new Kodachrome is $1\frac{1}{2}$ stops faster at 25 ASA (15° DIN), so that when filmed at 16 frames per second (1/35 sec. exposure) an average subject in full sunlight requires only f/13 — half-way between f/16 and f/11. Image quality and sharpness are both greatly improved —

Faster, sharper, more accurate in colour rendering, giving more detail in shadows and more tolerant of exposure errors than ordinary Kodachrome, Kodachrome II has arrived. Exhaustive tests of all its excellent characteristics call for larger quantities than we have so far been able to obtain. Here, meanwhile, is a preliminary assessment of this important new colour film for amateurs — a report on how it handled scenes chosen to be typical of those most readers will want to shoot.

to the extent, we imagine, that some waverers will accept 8mm. at last!

Our first tests were made on typical family subjects. Most of them had to be filmed, unavoidably, in conditions ranging from dull to very dull plus rain, but quality throughout was superb — fully equal, even, to our rather high expectations. All the range of common colours — flesh tones, grass, trees, brick and stone, tree trunks, earth — were faithfully reproduced. So were flowers, with the single exception of bluebells, whose elusive shade seems to defeat all colour films and most artists. Kodachrome II took the yellow, white and red of its own carton in its stride.

Exposure Latitude

Working at exactly the advised meter settings, we obtained near-perfect exposures which, if they erred at all, were slightly on the full side; if anything, therefore, the film is perhaps a little faster than claimed.

Much had been heard in advance of the exposure latitude of Kodachrome II — and, we found, rightly so. In numerous shots, a few frames were given one

stop more and one stop less than the correct exposure, so that direct comparisons could be made on the screen. The deterioration was impressively small. We hope we do no disservice to the exposure discipline needed in colour filming by reporting that, if errors are made, they can be up to one stop on either side and still yield acceptable results. As under-exposure increased beyond one stop, muddiness was slow to appear; so, conversely, was the wishy-washy effect arising from over-exposure.

Posted on a Sunday, our tests were back from the laboratory, after receiving the usual impeccably clean processing, by the following Friday (the film, by the way, has the usual tri-acetate base). With this excellent new colour reversal stock, the second quarter-century of Kodachrome has begun very well.

* * *

Submitted by Kodak Ltd. Price: 29s. 7d. per 8mm. double-run (25ft.) reel. Kodachrome II for 16mm. will be available, on 50ft. spools initially, towards the end of the year.

Germany's Flat Eight

The Nizo Visacustic 8 "flat" projector has at last been released in Germany. Introduced at the 1958 Photokina, it appeared in a modified form at Photokina 1960, with its magnetic sound head moved to the other side to give a picture-sound separation corresponding to internationally-used standards.

Looking like a tape recorder, and very easy to lace, it is available, if required, as a silent model — the sound parts can be added later. A splicer is built in, and film can be held still in the gate and notched to identify frames for editing.

Control of all functions, including reverse and rewind, is by push-buttons. The lamp is the 8v./50w. mirror type, fed via a transformer

tapped for 110, 125, 160, 220 and 240 volt mains. Drive is by asynchronous motor, giving a steady 16 f.p.s.

The sound part, housed in a separate case which acts as a base for the projector, has an output of about 4 watts into a loudspeaker mounted in the removable lid — there is sufficient cable to allow it to be placed near the screen. A frequency range of 60-8,000 c/s, and a signal-to-noise ratio of 40db are claimed (we would say that this was for the amplifier only, and not for the overall performance). Microphone and pick-up inputs are provided, with separate gain controls, and there is provision for superimposition. Monitoring is by magic eye. The mechanism runs up to speed in 1 sec., so allowing corrections to be easily made. Makers are Niezoldi & Kramer GmbH, of Munich.



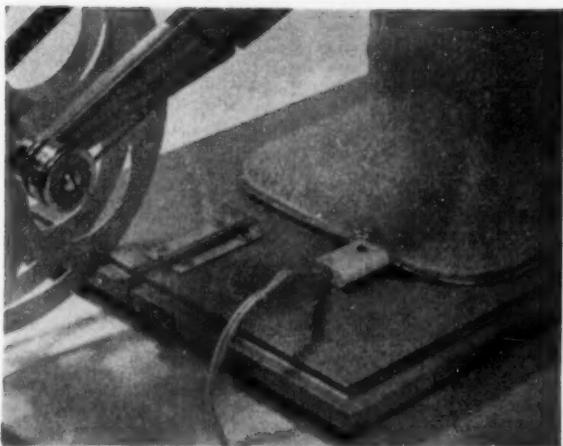
Not a tape recorder but a new 8mm. sound projector, the Nizo Visacustic 8.

There are synchronisers galore for the 8mm. user, but nothing at all for the 16mm. enthusiast. At least there wasn't until our contributor got to work ...

By IVAN WATSON

Easy-to-Fit

LOOP SYNCHRONISER

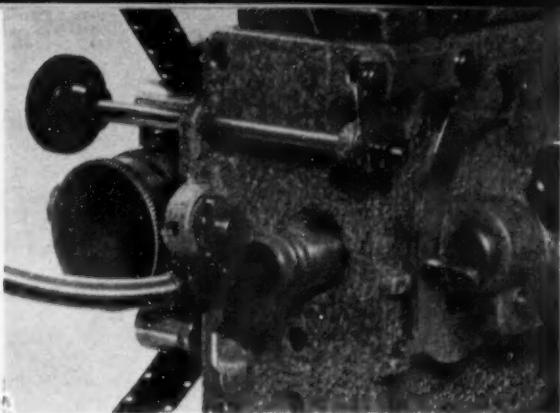


Synchrovario is electrically connected to non-reversible socket at base of projector. Two wires from this socket have been connected in series to projector motor.

ONE OF THE THINGS that scare impecunious film-makers away from 16mm. is the high cost of magnetic stripe projectors. Whereas the 8mm. user can choose from an enormous variety of built-in or free-standing loop synchronisers that rarely cost more than £15 or so, the 16mm. man must either buy a very expensive stripe projector or rely on the strobe system. I noticed in a recent issue of *ACW* that a Sussex reader, faced with this problem, asked what he could do about it and stated in his query that he has yet to hear of a 16mm. synchroniser.

N.W.H. of Sussex can take heart, for there's a perfectly simple answer to his problem. If he owns, or is prepared to obtain, a Bell & Howell 16mm. 613H silent projector, he can have his loop synchroniser for £15 10s. and half an hour's work. He will require a soldering iron, some wire, a couple of plugs, a screwdriver, and a Nizo Synchrovario 8mm. loop-synchroniser.

The first thing he has to do is to connect the synchroniser in series with the *motor* (not the lamp) of the projector. This is quite a simple job. (My 16-year-old schoolboy son did it for me!) The base-plate of the projector is



"A" socket from Synchrovario inserted into inking knob of projector. Flexible cable attached.

FOR 16 MM!

removed and the *green* lead from the motor is disconnected from the terminal block. (There are four leads from the upper housing of the projector to the terminal block — two yellow, one black and one green*). The tag is cut off the green wire and an extension — about twelve inches — soldered on to it. The joint is then insulated with tape.

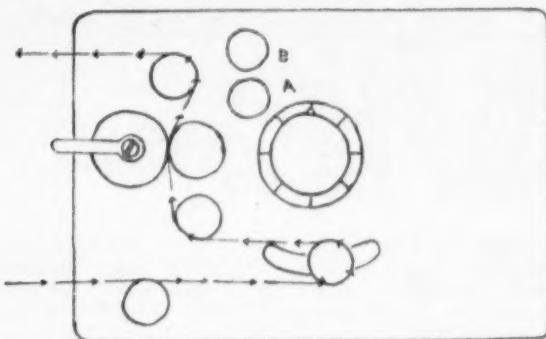
Another extension wire of the same length is clamped under the terminal block screw from which the green wire was removed. A small groove is then cut in the projector base-board to avoid "pinching" the wires when the board is replaced.

To the end of these wires, you fix a non-reversible flex-connector socket (obtainable from any electrical shop). The wires are led around the base of the projector and the non-reversible socket conveniently mounted at the centre-front of the base-board. When the synchroniser is NOT being used, a plug with its pins wired together is inserted into the non-reversible socket, to close the circuit. There is no other electrical work to do.

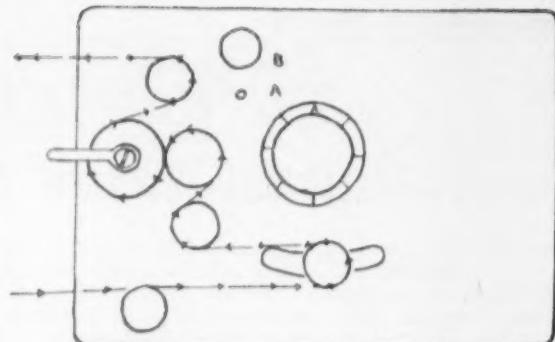
The mechanical connection is equally simple. First, you remove the rubber cover from the inching-knob of the projector. You will observe that on the Nizo Synchrovario "deck" there are two upright connecting sockets for the flexible cable — one marked "A" and the other "B" — and this is what makes the whole thing possible. Normally, you would use socket "A" with the 8mm. Nizo projector, but the manufacturers have obligingly supplied an additional socket — one turn per frame — for other projectors. This is socket "B".

You remove socket "A" by undoing the grub screws in its side; this is going to be inserted in the inching knob of the projector as a connector for the flexible drive. So all you now have to do is to drill the inching knob so that the collar of the socket you have just removed from the Synchrovario fits snugly inside it. My son accomplished

*Note: There are a good many other leads to the terminal block but you are concerned with the leads from the motor, which come from the upper housing of the projector into the base where the terminal block is located.



Normal threading of tape on Synchrovario.



Tape path necessary for use with 613H.



Synchrovario with "A" socket removed (this has been inserted in inching knob of projector). Note altered tape path. Tape is first led round outside of capstan and then between capstan and pinch roller to other side of capstan.

this by using a screwdriver as a drill, and he simply started up the projector which, for the time being, acted as a kind of power tool.

He then fitted the collar of the socket "A" into the inching knob, using Araldite as an adhesive. (This must be left for three days to set properly.) It is, of course, important that the socket you have fitted into the inching knob runs perfectly true.

To operate this set-up, the speed control of the 613H

is set for fairly fast running but *not* at full speed. The mechanical and electrical connections between the projector and the synchroniser are made thus: one end of the flexible cable is inserted into the inching knob of the projector and the other into the Synchrovario connection socket marked "B". The electrical lead from the Synchrovario is plugged into the non-reversible socket which you fitted on the base of the projector.

There is one other very important thing to remember. The 613H rotates the flexible cable in the wrong direction, so you must alter the tape path on the Synchrovario. Normally, the tape would be threaded straight between the capstan and pinch roller, but with this set-up you must first lead the tape round the OUTSIDE of the capstan, then back between capstan and pinch roller, and finally outside the pinch roller. (See diagram).

In all other respects, the Synchrovario is used as per makers' instructions. I have tested this set-up, and it works like a dream, giving you precisely the same degree of synchronisation as you get with any normal 8mm. synchroniser. But do remember this: when you are *not* using the synchroniser, you must insert the plug (with its pins wired together) into the non-reversible socket at the base of the projector, otherwise the projector will not operate.

I have not experimented with other 16mm. projectors, but I imagine the same simple modification could easily be achieved with most of them. As far as I am aware, the Nizo Synchrovario is the only synchroniser that is suitable for the job. Anyway, 613H owners will be pleased to know that they can have synchronised sound, if they want it, for a reasonably modest outlay.

Wanted

Amateur-made films (8mm.) of London or of producers' own home towns in exchange for amateur films of cities and towns in South Australia; also correspondence with movie makers in Cornwall.—Leonard Muller, Box 127, Crystal Brook, South Australia, who undertakes to produce films to "customers'" requirements. The request for films of London is also made on behalf of a friend, who bought a cine camera on the boat returning to Australia, and, not knowing how to use it, "made a mess of his films". There is a moral here! The request for correspondents in Cornwall springs from the fact that there are many

QUERY CORNER

folk with Cornish connections in Mr. Muller's part of the world.

Correspondence with users of 16mm. Siemens cameras.—D. M. Watkins, 80 Hazelhurst Road, Castle Bromwich, nr. Birmingham. Our correspondent would like to exchange details of his experiences with fellow users who will almost certainly share his problem: difficulty of getting film for these pre-war cameras. Kodachrome has not been available in Siemens cassettes since before the war, but Agfacolor is occasionally to be had in this packing. Mr. Watkins has been unspooling 50ft. spools of

Kodachrome and loading the film into cassettes but has been plagued by jamming. Jamming is sure to occur if more than 51ft. is inserted (50ft. reels of Kodachrome contain 5ft. of leader and 3ft. of trailer).

Meetings with nine-fivers in Newcastle.—A. R. Dean, 496 West Road, Newcastle-upon-Tyne, 5. Commenting on the gauge "war", our correspondent asks: "Could it be that we enjoy slinging a little mud at each other from time to time?"

Instruction manual for G.B.L516 projector and correspondence with anyone who has converted this machine to magnetic sound.—P. G. Aynsley, 130 Wilthorpe Road, Redbrook, Barnsley, Yorks.

Making a Start

A SERIES FOR BEGINNERS BY H. A. POSTLETHWAITE

THE CAMERA ON HOLIDAY

What To Do Before You Go

TRY NEVER TO TAKE an unfamiliar camera on holiday. Whether it is new, just bought second-hand, or borrowed — whether it is a simple point-and-press model, or one with so many refinements that it will do almost anything — do your best to get used to it before you go away.

This is not to suggest that the camera may turn out to be faulty (though the possibility can't be wholly ignored). The point is that unless you know it really well you may have to stop and think every time you use it. Result: delay in getting into action, or a flurry in which some quite simple point is overlooked.

The Time To Learn

Only when you have exposed one or two lengths of film can you take everything for granted. If time permits, shoot these tests a month or so before you are going away to allow time to study results. Use the kind of film you intend to take on holiday, and search the screen for faults. Better still, get an experienced friend to have a look and ask him to be brutally frank.

If things go wrong in the course of this trial run, so much the better. Suppose the film sticks in the camera — then on holiday you will be more careful in securing it to the take-up spool; if the picture rocks with every push on the release button, then next time you won't push so hard; if part of the frame is shadowed, now is the time to learn the effect of knuckles carelessly left in front of the lens.

Expose the test films to include subjects of all types. Take long shots, medium shots and close-ups, and vary the lighting so that in some cases you use a small aperture and in others have the lens wide open (keep a note of which scenes are which). You might also, as a matter of education, expose one or two shots when the electric eye or exposure meter says that there isn't enough light for filming. They may, of course, be badly under-exposed but they may, on the

other hand, be usable. If so, you will know in what kind of lighting conditions it is worth taking a chance to get an important scene.

If your camera has variable filming speeds, take a few shots at the maximum and minimum. If it has a haze filter, take a scene with and without it on colour film, on a day with blue sky, and note the difference. Take one or two shots around noon on a sunny day and then fairly late on the same afternoon (without the filter) and note how the colour of the daylight has changed.

If there is a variable shutter, include this in your tests, and if the camera has more than one lens, whether on a turret or interchangeable, take at least one scene with each lens — from the same standpoint and with precisely the same lighting. This will tell you whether one lens is a trifle faster or slower than another and, if so, whether it needs to be opened up or closed by, say, half a stop.

Too Light or Too Dark?

What else can a critical review of the tests reveal of your technique or of possible idiosyncrasies of your camera? Look at the level of exposure of the scenes. Is there general over-exposure (picture too light) or under-exposure (picture too dark)? If so, treat that kind of film in future as though its speed rating were a little lower or higher than that quoted by the makers. If the rating is ASA 16 and results are too light, treat it as ASA 20; if too dark, as ASA 12. Or if you are not using an exposure meter or electric-eye camera, change the aperture by half a stop, closing it to darken and opening it to lighten the results.

An apparent discrepancy of this kind does not imply that there is anything wrong with your camera, but only that you haven't yet become well acquainted with it. For example, at normal filming speed (16 or 18 f.p.s.) some cameras give an exposure of 1/30 sec. and others an

exposure of 1/50 sec. The latter will obviously require a bigger aperture (about half a stop) if the film and lighting conditions are the same. If, however, the level of exposure varies, some scenes being too light and some, although filmed with the same lens under similar conditions, too dark, the fault is probably yours. Perhaps you haven't been using the exposure meter, or estimating exposure, with sufficient care.

Next consider, most critically, the steadiness of the picture on the screen. Does it wobble from side to side or up and down? The camera cannot be blamed for that; it must be your method of holding it. Is the wobbling general, or worse when using a long-focus lens? This emphasises the need for a tripod whenever possible. If you really can't believe it is your own fault, make some more test shots on another film — there'll be time for that, since the holiday is still two or three weeks away. In these, hold the camera in the hand as steadily as you can, and then repeat them with the camera on a firm support, being careful not to jerk it when pressing the release button. The difference may be a surprise.

How Was Your Aim?

Now look at the framing of the picture. Does the horizon tilt? Few things look worse than a sloping sea. Are you taking in more than is necessary at the top of the frame? Or at one side? If there are these faults it is probable that you are not using the viewfinder correctly; possible, but unlikely, that the viewfinder is at fault. This is another matter for further test on the second length of film.

In close-ups, is there a tendency to cut off the top of the head of the subject? If this happens with a camera that has correction for parallax, you probably forgot to make use of it. If there is no correction for parallax, remember in future that the camera lens takes in a scene that is

continued on page 830

The 9·5mm. Reel

LENSES, RECORDERS, REAR PROJECTION

A FEW WEEKS AGO I reported on Mr. R. D. McMillan's successful use on the Princess projector of a lens designed for 8mm.—a one inch f/1·65 T.T.H., which gave a larger and brighter picture than the standard Colotar. A number of nine-fivers have told me that the 1in. lens works equally well with the Gem and Son projectors, giving a picture 5ft. wide at 17ft., and—due to its greater speed—a most welcome increase in screen brilliance. Visiting the Pathéscope showrooms in Brook Street the other day, I was intrigued to see that they, too, were making use of this idea. Their projection room allows only a short throw, so they fitted their demonstration model of the Mk. IX 9·5mm. projector with the 1in. f/1·6 Dallmayer normally fitted to the Mk. VIII. It seems to cover the 9·5mm. frame perfectly and, of course, gives an even wider angle than the 1in. T.T.H.

Mr. McMillan, who first pointed out the usefulness of these lenses for 9·5mm., tells me that he has been experimenting with an old Soundmirror tape recorder linked to his Princess projector. He says that they hold synchronisation much better than he had expected, presumably because of their similar mechanical arrangements, single induction-type motor, drive via belts and take-up via a slipping clutch. For his initial experiments he spliced together four 100ft. cartoon films he intended to screen during a party for his four- and six-year-olds and their friends. He recorded some music for each film, and superimposed a narrative on it. Results were encouraging: a maximum error of about 2 seconds over the four hundred feet.

Now he has completed a sound track on tape for a family film, again very successfully. Provided they are both well warmed up beforehand, synchronisation of Soundmirror and Princess is within 2 seconds in a running time of 14 mins. 17 secs., but other tape recorders may not keep in step so well. Running the recorder at 5in. per second may have something to do with it.

Recorder and projector were started simultaneously, the shot numbers of each scene were called out as they appeared on the screen, then the commentary was recorded bit by bit over these numbered cues, which were, of course, erased in the process. Next the empty tape in between was cut out, and equal lengths of recorded music spliced in its stead. The splices slowed down the recorder slightly, so a few seconds had to be cut from the taped music.

Fading the music in and out was done by moving a small permanent magnet towards or away from the tape at appropriate points (easily seen because of the splices) on the completed reel. On twin or four-track machines this would, of course, fade the other tracks as well, but the method is eminently suitable for single track machines such as the early Soundmirror.

Mr. McMillan says he has a bee in his bonnet about tape

are among the items tackled by an enterprising reader and reported on by CENTRE SPROCKET

and film speeds. 4½ per sec., he suggests, would be most useful. Corresponding to a linear film speed of 16 f.p.s., this would mean that standard 16mm. perforated tape or magnetic film could be used for all film gauges, it would be quite possible with ordinary tape to lay an accurate reference track locating each change of scene in order to check synchronisation from time to time during projection, and the increased speed would give improved sound quality.

His latest venture is rear projection on a modest scale. He uses an old screen for this (having bought a new, larger one). An aperture 20in. x 15in. was cut in it and a sheet of tracing paper fixed behind the hole. This is an unusually small size for a screen, and certainly it would be foolish to carve up a serviceable screen in this way, when a framework could readily be made from hardboard. The advantage in this case is that all the projection gear, including tape recorder, can be stowed behind the screen, in the same room as the audience, and there is no need to use an extension speaker.

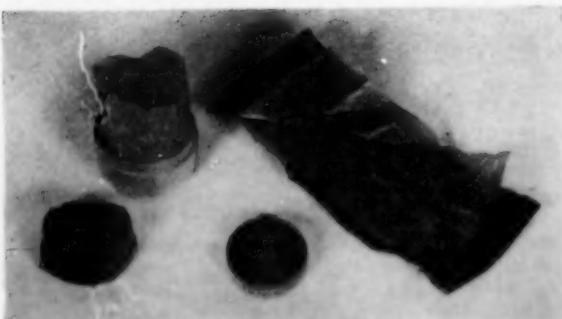
The film, of course, has to be run with the emulsion side facing the lamp. This is easily arranged with the Princess, the reel being turned round so that the film comes off the front, but goes on to the take-up reel in the normal way. Indeed, there appears to be some advantage in this when rewinding by motor with the rewind belt crossed over, for the film is then kept well away from the claws.

What the Eye Doesn't See

I MENTIONED recently one or two precautions which should be taken to prevent the camera jamming when one uses chargers loaded by oneself. The chargers must, of course, be loaded in total darkness, so it occurs to me that you may find it helpful to see a picture of what you may expect



The three 30 ft rolls supplied in one packing by Gevaert come in a tin, with instruction leaflet and exposure table.



How the films are wrapped—useful to know, because they must be unwrapped only in the darkroom.

to find when you unwrap the raw stock. The Gevaert pack of three 30ft. rolls comes in the tin illustrated. When the lid is removed, the film will be found wrapped in black and green paper and coiled around this in an instruction leaflet, table, etc. Read these instructions carefully before the film is unwrapped! The three rolls are individually

TEST YOURSELF

Take a roll of the same film you intend to take on holiday, and search the screen for faults. Better still, get an experienced friend to have a look and ask him to be brutally frank.

If things go wrong in the course of this trial run, so much the better. Suppose the film sticks in the camera — then on holiday you will be more careful in securing it to the take-up spool; the picture rocks with every push on the release button, then next time you won't push so hard; if part of the frame is shadowed, now is the time to learn the effect of knuckles carelessly left in front of the lens.

Expose the test films to include subjects of all types. Take long shots, medium shots and close-ups, and vary the lighting so that in some cases you use a small aperture and in others have the lens wide open (keep a note of which scenes are which). You might also, as a matter of education, expose one or two shots when the electric eye or exposure meter says that there isn't enough light for filming. They may, of course, be badly under-exposed but they may, on the

other hand, be over-exposed and so opened up or closed by, say, half a stop.

Too Light or Too Dark?

What else can a critical review of the tests reveal of your technique or of possible idiosyncrasies of your camera? Look at the level of exposure of the scenes. Is there general over-exposure (picture too light) or under-exposure (picture too dark)? If so, treat that kind of film in future as though its speed rating were a little lower or higher than that quoted by the makers. If the rating is ASA 16 and results are too light, treat it as ASA 20; if too dark, as ASA 12. Or if you are not using an exposure meter or electric-eye camera, change the aperture by half a stop, closing it to darken and opening it to lighten the results.

An apparent discrepancy of this kind does not imply that there is anything wrong with your camera, but only that you haven't yet become well acquainted with it. For example, at normal filming speed (16 or 18 f.p.s.) some cameras give an exposure of 1/30 sec. and others an

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SOUTHEND-ON-SEA is to hold another amateur film festival this year—in the Exhibition Hall at the Pier Head—from Saturday, July 1 to Sunday, July 9. Once again there will be an opportunity of seeing a representative selection of outstanding amateur films at no other cost than the price of a ticket to the pier. The producers whose films make up the several hour-long programmes meet an exciting challenge to catch and hold the interest of a public in holiday mood. (The first festival took place before the start of the holiday season.) So, clearly, entertainment will be the keynote, a requirement which has guided the British Amateur Cinematographers' Central Council in its choice of pictures, which will be drawn largely from the major competitions.

In addition the borough offers a prize of £50 for the best film on Southend as a seaside resort, and there is also a prize of £50 for the best film on the Kursaal. Entries (up to 1980s, on 8mm, 2000s, on 16mm, or 16 f.p.s. or 2000s, at 24 f.p.s.) must reach the organiser

at 10, Pier Head, Southend-on-Sea, Essex, by April 1, 1961.

For further details apply to the Pier Head Organiser, Pier Head, Southend-on-Sea, Essex.

be time for this, since the holiday is still two or three weeks away. In these, hold the camera in the hand as steadily as you can, and then repeat them with the camera on a firm support, being careful not to jerk it when pressing the release button. The difference may be a surprise.

How Was Your Aim?

Now look at the framing of the picture. Does the horizon tilt? Few things look worse than a sloping sea. Are you taking in more than is necessary at the top of the frame? Or at one side? If there are these faults it is probable that you are not using the viewfinder correctly; possible, but unlikely, that the viewfinder is at fault. This is another matter for further test on the second length of film.

In close-ups, is there a tendency to cut off the top of the head of the subject? If this happens with a camera that has correction for parallax, you probably forgot to make use of it. If there is no correction for parallax, remember in future that the camera lens takes in a scene that is

continued on page 830

Amateur Cine World • June 1, 1961

The advice of the ACW Enquiry Bureau is available free to every reader with a technical problem. Queries are answered by post (we regret we cannot undertake to answer them by telephone) and a small but representative selection is reprinted weekly on this page. It will help the Bureau to give a speedy service if querists confine any one letter, whenever possible, to a single problem (or related parts of the same problem) and write on one side of the paper only. Letters should be accompanied by a stamped addressed envelope and the Query Coupon from the foot of this page. Address: ACW, 46 Chancery Lane, London, W.C.2.

Your Problems Solved

Dissolves on the H.B.

Having just become the proud owner of a Bolex H.B., I am frustrated to think that I am likely to be restricted of my lap dissolves for want of a fading device. Is there a fully closing iris accessory I can get to fit my normal lens—an F/2.8 13mm, f/1.8? Another thing can I safely use the 12.5mm viewfinder for the 13mm lens and the 6.5mm setting for my Schneider 5.5mm?—A.C.B., B.F.P.O. 29.

A fully closing iris attached to the lens would not in fact give you a true lap-dissolve

for more than a few feet because the film is not taken up by the supply spool but merely "folded" back into the limited free space of the camera interior. We believe the manufacturers originally claimed that 15ft. could be re-wound, but this is probably a dangerous amount.

One point to watch when shooting with the Kinescan: unless the start button is pressed firmly in the mechanism may run too slowly, causing over-exposure.

Twinkling Pictures

In my first issue of Amateur Cine World I asked for advice on how to make a series of short, separate cartoon films to be shown at a party. I have now made a total of 100ft. of film, which I have put into four separate tins. I have also recorded some music for each film and superimposed a narrative on it. Results were encouraging: a maximum error of about 2 seconds over the four hundred feet.

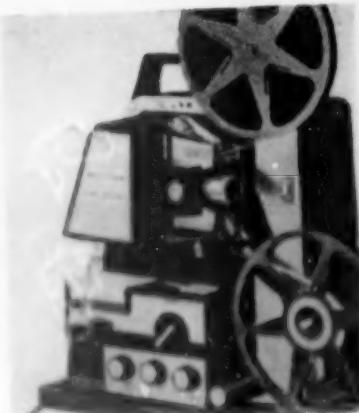
Now he has completed a sound track on tape for a family film, again very successfully. Provided they are both well warmed up beforehand, synchronisation of Soundmirror and Pictures is within 2 seconds in a running time of 14 mins. 17 secs., but other tape recorders may not keep in step so well. Running the recorder at 5in. per second may have something to do with it.

Recorder and projector were started simultaneously, the shot numbers of each scene were called out as they appeared on the screen, then the commentary was recorded bit by bit over these numbered cues, which were, of course, erased in the process. Next the empty tape in between was cut out, and equal lengths of recorded music spliced in its stead. The splices slowed down the recorder slightly, so a few seconds had to be cut from the taped music.

Fading the music in and out was done by moving a small permanent magnet towards or away from the tape at appropriate points (easily seen because of the splices) on the completed reel. On twin or four-track machines this would, of course, fade the other tracks as well, but the method is eminently suitable for single track machines such as the early Soundmirror.

Mr. McMillan says he has a bee in his bonnet about tape

LATEST ARRIVALS in America



This is the 8mm projector with the film cartridge inserted ready for winding.

The projector is mounted on a tripod.

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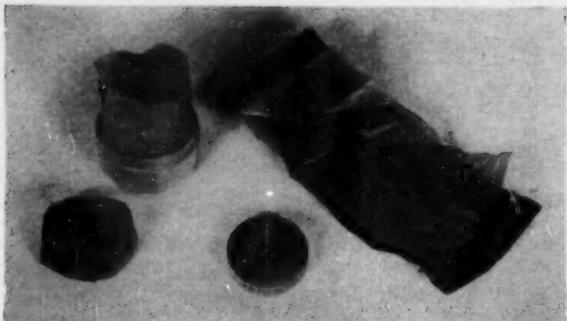
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Car Number a Clue?

SOME MONTHS ago it was announced in Query Corner that a 9.5mm. Kodachrome film, containing shots of the wedding of a clergyman, was sent in error to Mr. S. C.

Sedgwick of Freckleton, Lancs. It is still not claimed, and I can imagine that the young couple who are having to do without it must be bitterly disappointed. I can offer what might be one further clue as to its provenance: the registration number of the bridal car is UGB 427. The car was therefore first registered in Glasgow and it could be that the wedding took place there, too.

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It may perhaps be apropos to repeat an encouraging observation we have made before on competitions of this kind. The man who does not normally go in for them is often surprised to find himself coming near the top because fellow enthusiasts of the same degree of experience hold off through misgivings about the opposition they mistakenly suppose they will have to meet.

NOEL MORRIS CAMERAS announce



the opening of South London's First 8mm. CINE SOUND CENTRE

Where you can come and have demonstrated the latest equipment on the market for 8mm. cine sound. We also have an 8mm. sound film library—or if you wish to start your own private collection we have a large selection of 8mm. sound films for sale, black and white 200ft. £5.5.0 each and 300ft. £1.12.6 each.

MICROSOUND 8B

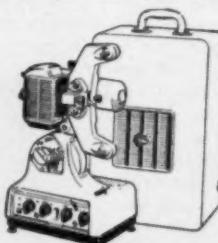
With this wonderful 8mm. projector it's simple to make your own sound films. First shoot and edit your film and send it to us for magnetic striping. Then as you project it on the MICRO-SOUND 8B, you simply speak the commentary and mix in music and sound effects from tape or disc. Re-thread your film—you have a talkie!

The MICRO-SOUND 8B is built like a professional cinema projector, with all facilities to record and reproduce a sound track that will enormously enhance the value of your films. Send for brochure NOW! or better still come and see it in action.

Price, complete with microphone and all accessories and test film £149.10.0.

212 WALWORTH ROAD
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CIRSE-SOUND 8mm. SOUND PROJECTOR

The ultimate in 8mm. cine-sound projectors. Sound makes all the difference in adding realism to your films. It's easy too—after normal processing and striping—run the film through the projector in the normal way and add your sound commentary, musical background and effects. Mistakes can be erased and re-recorded. Price complete with accessories £169.10.0

FOR THE 8mm. ENTHUSIAST—now you can take pictures and sound together and then show them on the

FAIRCHILD CINEPHONIC CAMERA and PROJECTOR

SEE how you can make your own talkies on 8mm.

SEE both the Fairchild Cinephonic Camera and Projector demonstrated. You will be amazed how the pictures come true to life with sound.

HEAR the quality of the sound, your own commentary and background effects which you add to your own film.

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A fully closing iris attached to the lens would not in fact give you a true lap-dissolve but an iris-mix—the external iris registers in comparatively sharp focus, particularly at small apertures. But quite satisfactory dissolves can be achieved by fading out and in with the ordinary lens iris. The only requirements are that the aperture being used for the shot is at least three stops more than the minimum aperture of the lens and that the lens is capped with a black disc as soon as the minimum is reached.

The viewfinder discrepancies are not large and it should be quite easy to allow for them mentally while composing the scene. The 12.5mm. finder will show very slightly more than is seen by the 13mm. lens in the ratio 13:12.5. For example, the camera will lop off 3in. from either side of a scene that appears to be 13ft. wide.

Conversely, the 5.5mm. lens will take 6.5/5.5 more than the viewfinder shows. The error here is rather more and care should be taken that there is nothing you don't want the audience to see at the edges of the field. Applying the 6.5/5.5 ratio to an apparent subject width of 10ft. leads to a filmed width of about 11ft. 9in., so that there is a danger zone of a little under 1ft. at the left and right. Picture heights are increased or decreased, of course, in just the same proportions.

How To Wind Back

The Model B Ensign Auto-Kinecam I have just bought is in first-class condition, but there is no instruction book. I want to use the back-winding facility to make some superimpositions. Does anything have to be done, when back-winding with this camera, besides capping the lens and turning the handle on the appropriate shaft?—J.C.F., Durban, S. Africa.

Indeed, yes—and we hope the information reaches you in time. The back-wind in the Auto-Kinecam must in no circumstances be used without first pressing the starter knob right home, for otherwise gears may be stripped. The method is: 1, Insert handle in back-wind socket; 2, hold handle (to prevent motor running) and press starter knob right home; 3, wind backwards, with starter knob still depressed.

One complete turn of the back-wind handle moves back eight frames. It should not be used

for more than a few feet because the film is not taken up by the supply spool but merely "folded" back into the limited free space of the camera interior. We believe the manufacturers originally claimed that 15ft. could be re-wound, but this is probably a dangerous amount.

One point to watch when shooting with the Kinecam: unless the starter button is pressed fully in the mechanism may run too slowly, causing over-exposure.

Twisted Titles

New Kodachrome titles are to be added to an 8mm. Kodachrome duplicate. The dupe is projected with emulsion facing the lamp. Can I get the titles in the same position by shooting them through a prism?—R.F., Stourbridge.

Yes. Put the title cards upside-down in the titler, shoot them through the right-angled prism to reverse the lettering laterally, and then splice them emulsion-to-lamp into the dupe.

Animation Cells

What is the usual size of the celluloid sheets used for cartooning, and can these be bought ready cut?—D.A., Hailsham, Sussex.

Professional animators generally use cells of 15 x 12½in. One source of supply is Tele-Productions (Sales) Ltd., 67 New Cavendish Street, London, W.1.

Standard Frame Sizes

What are the exact dimensions of the frame in 16mm. and 8mm. film?—M.H., London, W.C.2.

By "frame" we take it you mean the picture recorded in the camera. The dimensions are recorded 0.402in. x 0.292in. for 16mm., 0.188in. x 0.138in. for 8mm. The openings in camera aperture plates may be a trifle smaller—how much depends on the individual design—to allow for the divergence of the light beam over the very short distance between the opening and the film.

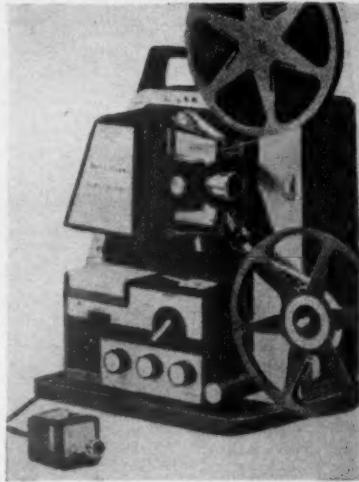
Smaller still are the frame areas embraced by the projector aperture plate ("embraced" because again there is usually a difference between the frame seen by the lens and the physical dimensions of the aperture). They are 0.382in. x 0.286in. for 16mm., 0.172in. x 0.129in. for 8mm.

For details of the permitted tolerances, etc., refer to Pts. 2 & 3 of British Standard 677:1958. Motion Picture Film.

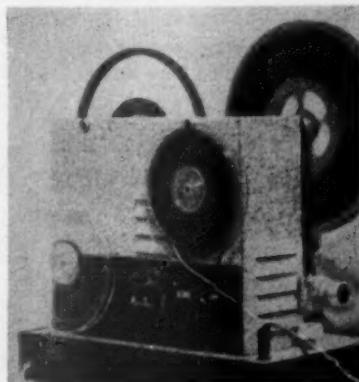
ACW QUERY COUPON

Effective for one week from date of this issue
(three months for readers overseas)

LATEST ARRIVALS in America



B & H Projector Reverts to Vertical Layout
The latest American Bell & Howell 8mm. projector, the 465 Dual-electric, reverts to the vertical type of construction last used by the company in the Screenmaster (606 in this country), and then abandoned for the horizontal layout (both reels on top of the machine). It has an extremely compact lamp house, made possible by the use of a 150w. Super Tru-Reflector lamp and, like most new machines, offers automatic threading; in addition, it has facilities for remote control by a small accessory unit attached to a length of multi-way cable.



Another Combined Projector/Tape Recorder
Following the lead set in France and later in Britain by Dominus, American Research Laboratories have introduced the Photo-Tronic 8, a combined 8mm. projector and tape recorder, for driving film and tape in sync. by the same motor. 800ft. spools are fitted for the film, allowing up to an hour's uninterrupted use.

Almost There: ★★★★



This is the second, concluding selection of 16mm. films gaining this distinction in the Ten Best Competition. The first appeared in last week's issue, and the 8mm. Four Star Awards in ACW dated May 18. The full list of award-winning films will be completed with details of the Gold Star pictures.

These are the competition entries you are unlikely to have an opportunity of seeing, but a careful study of the themes and criticism of the treatment—which just failed to earn the producers the top awards—might well put you on the road to success.

ONE OF US. 360ft.

By C. V. Thompson, Fairlawn Primary School, London, S.E.23.

A small new boy tries everything to gain acceptance among his school companions; he achieves this completely only when he returns to school after a motor accident, and can show, proudly, his operation scars and tell everybody about his hospital experiences.

The theme is a good and valid one. The children play their parts with great zest, and with a complete lack of self-consciousness. Ideas are presented with great cinematic skill; we liked very much the cut from the accident to the shot of

schoolboys' legs in the playground, and the oncoming toy motorcar (terrifying, for a moment!). The snowball sequence is very well handled, and the scene of the little boy's over-effusive leave-taking from his mother is extremely effective.

The sad thing is that this film should be denied a place in the top class because of technical imperfections. The splices in the master must have been very jumpy indeed (or is there a camera fault evident at the start and end of shots, the effect of which remains in the film because every inch of stock had to be used?). We suspect that many of the (very bad) scratches are on the original.

FOUR STAR AWARDS

From "The Scottish Ploughman" by Adam H. Malcolm, "a very beautifully shot film."

Key: c, colour; s, stripe; s.o.f., sound on film; t, tape.

Although the compulsive originality of the film does come across, we have to consider technical quality to some extent.

There might have been a little firmer direction here and there (some retakes would have smoothed out certain sequences considerably). The cutting is sometimes scrappy — again, was this because of shortage of stock or time? And a small point: why the appeal poster scene? Small boys do not usually weigh up the cause of charity against the more personal use of their pocket money.

OPERATION BLUEBELL. 250ft., s.o.f.

By Trevor White, Epsom.

The opening of The Bluebell Line.

A neat little production, very well photographed and edited, and showing an obvious affection for its subject matter. We fault it on two points: First, the track is not quite worthy of the visual treatment. We did not find the commentator's voice lively enough — the commentary is well written, but the delivery lacks punch (we don't ask for false dramatics, but we do expect more interest on the part of the narrator than this one displays). The music, too, is trivial and not particularly apt.

Then, the climax, when it comes, is all too brief. A splendid tenseness is conveyed as we wait for the first train to appear, but when it does come, the film is almost over; we should have liked to see a little more of the train and its engine. Nevertheless, this is a good film, which should delight railway enthusiasts and at the same time charm a general audience.

REFLECTIONS. 150ft., s.

By Derek Botile, London, S.E.27.

Some disappearing features of our life, introduced in the first instance by their reflection in some shining surface.

A very pleasing little film with an original idea, and skilful execution. The lazy track is delightful (pleasant music, and a good voice). The introduction of the steam train, travelling first one way across screen, then the other as the camera swings from its reflection in glass to the thing itself, is most impressive. So, too, is the introduction of the gramophone, and the TV screen reflection. But the scene of the block of flats is mistimed.

So slight a film as this, however, requires near-perfection for complete success, but the producers have achieved much with great technical skill.

SHADOWPLAY, s.o.f.

By Peter Davis, East Molesey.

A peep inside the schoolboy's mind. As morning school starts, and the routine of Authority takes over, a boy dreams a savage fantasy in which a hated schoolmaster is drowned, then buried with solemn pomp in a Klu Klux Klan-like ceremony.

This should certainly prove one of the problem pictures of the year! It is far from being completely satisfactory. There are errors of detail — for instance, too little is made of the "killing" of the schoolmaster; and sync. goes badly wrong in several shots where footsteps are concerned. More serious, it may be argued that this is a too sophisticated view of the schoolboy mind; that his vengeful day-dream might not take this imagic form.

On the other hand, there is no denying the compelling power of so many of the images, and the imagination that has gone into the film's production. The "funeral" scenes achieve a genuinely macabre effect. The school shots carefully depict the prison-like nature of the boy's vision of the place. The final sequence, with the master entering the classroom — he is never seen except for



his hands and feet — presents a powerful image of brute authority. Even the interpolated "butchery" shots, *a-la* Bunuel, fit the context perfectly. A most arresting film.

SIXPENCE OR YOUR LIFE. 70ft., s.

By Class Films, Brixton.

A man steals a booklet from a stall. He is so busy reading it as he hurries away that he is run over and killed. The booklet is revealed as the "Highway Code".

A splendid idea, realised with economy and skill. This should have been a winner, but it is spoilt by one very serious fault — we can see what it is that the man steals, and the denouncement does not come with the shattering impact that it should have. There should have been no chance at all for the audience to guess what was happening until that last shot of the Code on the ground.

The accident sequence needs tidier cutting — it should be tightened up a little. Examination of the cutting here will show that some of the shots are fractionally too lengthy — the accident takes a second or so too long.



Main title on news-stand for "Sixpence or Your Life" — "this should have been a winner."

SPRING RHAPSODY. 800ft., c.s.

By Marie R. Partridge, Amersham. *Animals in a garden.*

The technical polish of this production by the author of the 1957 Oscar-winning film *Wither Shall She Wander* is quite remarkable. A great deal of trouble has clearly been taken over it, and we are presented with some of the most ravishing colour shots we have seen. There are some beautifully composed images. But a serious criticism must be levelled against it: the film is too long for its material (it almost becomes tedious at one or two points), and the contrivance is all too evident in many of the sequences.

This is not real nature stuff. We are aware of glass between ourselves and the creatures at several points; the fox is obviously tame; the shot of the owl on the kid's back is amusing but clearly

Preparing to shoot the main title of "Reflections" — "original idea, skilful execution."



Frame enlargement from "Sunday River" — "a lovely feeling of 'flow' in this film."

out of context. The events which are suggested on the screen seem to be the products of the editing process, rather than of patient observation.

This would be fine if the excitement were greater, if the "synthesised" events were better paced, more convincing. A Sucksdorf or a Disney can pull off faking of this sort. Here, despite a gallant attempt, the producer has not been able to make everything completely credible. The attack on the bird by the fox presents a case in point. The cry on the track is not sufficient — we are all too aware that contrivance is here. Many shots are too long (e.g., the swans gliding by); there are far too many irrelevant cut-ins to the watching owl, and to other birds and animals throughout the film. But we shall long remember the delicious opening and closing shots, and much in between.

SUNDAY RIVER. 350ft., t.

By R. E. Selfe, Croydon.

Impressionistic river scenes — the day and the people.

There is a lovely feeling of "flow" in this film provided by good cutting and really excellent music. The photography is of a consistently high standard. Our main criticism of it is that it doesn't get near enough to the people involved. It is a trifle too objective. Even an impressionistic documentary requires the warmth of human interest, and here one feels that more attention has been paid to pattern and image than to the clear presentation of the people who make this "Sunday on the river".

It is true that we do occasionally concentrate on a group of characters, but even here the camera seems to remain somewhat aloof, and no real sense of character comes across. Nevertheless, a very good picture.

TEN THOUSAND TALENTS. 700ft., s.o.f.

By Cambridge Film Society.

A view of undergraduate life at Cambridge, presented by satirical-surrealist treatment.

This is one of the most ambitious experimental films to have come our way this

continued on next page

year. The entire production shows a real feeling for the medium — the cutting, in particular, gives some very fine moments. The photography is just adequate. The recording is very variable — at least one of the voices proved almost incomprehensible.

But our major criticism concerns the intention behind the film. Presumably intended satirically, the effect is weakened by the frequent, abstruse (we feel tempted to say "absurd") surrealist shots and montages which lack the sharp cutting edge of much of the rest. The montages, in particular, appear to have been inserted (towards the end of the film) for no reason at all. They irritate, as does the device of scratching on the emulsion, again employed to no particular purpose that we could see.

It may be that we are very dense. But producers, however experimental their techniques, should never aggravate the audience by a hotch-potch of devices such as this film contains. It is undisciplined. It may very well amuse its Cambridge audience. But its general effect would not be so favourable. All the same, we commend it highly for its zest and for the delight in the use of the medium which informs every foot.

THE CHALLENGE. 387ft., c., s.o.f.

By Philip Grosset, Bath.

Documentary showing how diabetics can overcome their disabilities and enjoy a camping holiday like normal boys.
This very well-made film makes its points clearly and with a complete absence of fuss or sentiment. We find it hard to fault it technically, but it is rather lacking in impact. We do not ex-

pect false dramatics with a subject of this kind, of course. We expect plenty of information — and we get this — but we also look for a warmth of approach to the people concerned. Here, we learn some of the boys' names, but do not realise them clearly as personalities. Somehow, the treatment has not quite come off.

The pattern of the film is not clear enough; we are left admiring but not particularly affected.

THE SCOTTISH PLOUGHMAN.

400ft., c.

By Adam H. Malcolm, Midlothian.
The documentary story of Jimmie Gemmell's day as a ploughman.

This is a very beautifully shot film, made with love and care for its subject matter, yet we could not quite believe in it as a true picture of its main character's working day, and it lacks sufficient expository detail to make clear to a lay audience exactly what was being done all the time.

Does Jimmie speak to no one until right at the end of his working day? (This did not appear to be a completely desolate region!). Does he live on sandwiches and porridge? Somehow, we couldn't quite believe that it's just like this. There is an air of unreality, as if Jimmie had been torn from his context to become the sole character in a film about his work. We wanted to see some of the context!

Some of the cut-ins are gratititous, e.g., the shot of the harness used to cover the scene when Jimmie is dressing (a dissolve would have been better here). The light from the lamp seemed unusually brilliant when he lit it!

But these are minor points. Our main criticism is of the script, which lets us see too little of the world in which Jimmie earns his bread. A commentary might have made this a good instructional film. As an impression of a working man's day it is not quite sufficient in itself.

TOY BOAT. 260ft., c.s.

By G. Mowat, Durban, Natal.

A small boy runs through the woods to the riverbank. He launches his toy yacht, then loses interest in it as he watches the wild life around. The little boat sails down the river, watched by an occasional spectator on the bank. At last, it "beaches" safely among some weeds.
This is "pure" cinema. There is no plot — just movement within superb compositions, shot in very lovely colour, and very sensitively matched to the music (Ravel's *Daphnis and Chloe* Suite No. 2). The film is entrancing throughout its length, and represents a notable achievement in the matching of visuals with the mood and rhythm of a piece of music.

It fails to achieve a higher placing (and we are very sorry about this) because of its ending. The film demands a more compelling climax; not, of course, a falsely dramatic one, but a sudden expansion of emotion which will make a fitting close. As it stands, the picture, like the little boat, stops rather than ends.

How very much more satisfactory it would have been if, instead of grounding, the toy yacht had been seen, in the final image, sailing staunchly out to sea! We congratulate the producer on a fine achievement, nevertheless. This is an entry of considerable quality.

TEST REPORT on the new ACW By JAYDEE ARR

Our Mr. Arr has been at it again, but we gladly offer our leg to be pulled, particularly since the operation is combined with vigorous massage of the ego.

The specimen sent for examination resembles in many ways its well-proven predecessors, but the size has been increased to 203-11mm. by 254-72, and a completely new model is now introduced by the manufacturers every 168 hours. The format is rectangular, accurately squared off at each of the (four) corners, flat, with a slight tendency to curl up along the vertical axis. This can be averted by gently rolling the magazine in a direction opposite to the curl, or storing it flat for 24 hours (unthinkable hardship!) under a uniform pressure of 2.5 ± 0.25 lbs./in.²

The cover, in attractive contrasted shades of black and red, is held in place by the conventional twin wire staples situated at 56-77 and 158-23mm. from the top margin. Opening is by hinging back along the west axis, an operation which, with a little practice, can be

achieved with one hand only (the left), leaving the other free to express delight, horror, amazement, etc., at the contents. The pages run smoothly with a flip of the right thumb from start to finish — a manipulation easier in theory than practice where the eye gets beguiled by the contents and forces one to stop repeatedly.

We tested the tensile strength of the paper and found it to have a breaking strain of 8872.3×10^{-4} rips/sec. — a satisfactory average. In the Labrador puppy test, some of the type still remained legible after 13-15mins. — a remarkable endurance time, although it must be confessed that the Labrador puppy had already eaten lunch (his and ours), half a slipper and three copies of *Punch*. We decided to test durability by circulating the magazine by post (against the manufacturer's recommendations)

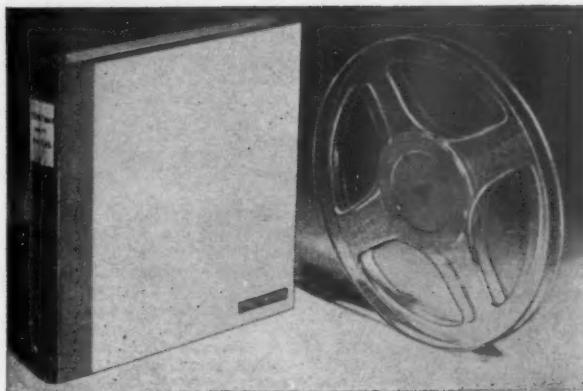
among twenty trusted readers, and expressing dog-ear/thumb-print frequency graphically as a function of reading time and postal distance. Unfortunately this test had to be abandoned after several attempts as the magazine never got beyond the first reader.

The magazine handles comfortably and can be read in a number of postures — horizontal, vertical and intermediate. We even succeeded in reading it standing on our heads (antipodean readers, please note), for which purpose it is helpful if the magazine is also inverted. One word of warning: on no account should reading be attempted while descending stairs or crossing roads, as once begun, attention cannot be divided until the very last page is reached. For the same reason it is advisable to take ACW on your honey-moon.

In short, we strongly recommend this as a wonderful buy, indispensable to all types of movie maker. Price: 1s. 3d. (Manufacturers: Fountain Press).

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Paterson Cine Spools and Bookform Containers are available in 200 ft. and 400 ft. sizes for 8 or 16mm. film. The spools employ a unique INSTANT GRIP action which makes possible the rapid and easy attachment of the film to the core of the spool. Each core has four entry points for the film so that one is always in sight. The film is simply inserted into the nearest entry point and pulled backwards tangentially to grip on a plastic tooth. On re-winding, the film is automatically released. These fully reversible spools are made in extra thick transparent plastic with metal centres for increased strength, and are scaled on each side in feet and metres.

The Bookform Containers are of unbreakable metal with a hinged lid which opens like a book. Handsomely finished in three colours with a matt white titling page on the back.

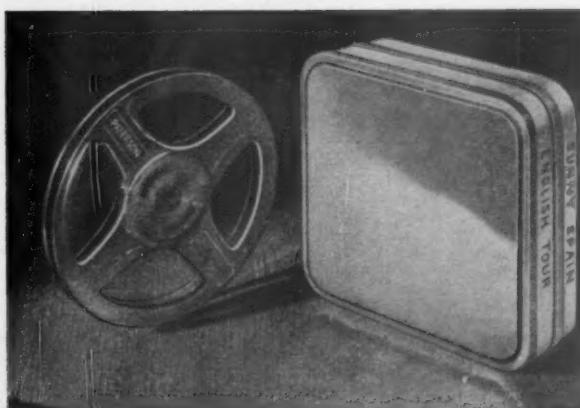
Prices:

Cine Spool complete in Bookform Container: 200ft., 8 or 16mm.	... 7/3
400ft., 8 or 16mm.	... 9/6

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The Metal Cans are made in a neat square form with rounded corners, and dust-proof slip-on lids. There is an attractive two-tone blue and grey finish on both the inside and outside. "Stacking" is provided for by a raised centre portion on the lid of the can which fits into a recess in the base of the can next to it. Titles may be written on the side of the can, providing instant reference to any reel required.

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The Camera on Holiday

(continued from page 822)

displaced, relative to that seen in the finder, to the extent of the distance between camera lens and finder; i.e., if the finder is two inches higher than the camera lens, the lens will "see" a picture two inches lower than that seen by you.

Finally, while looking critically at your shots, consider whether you are holding them for too long, or making them too short. An average of six seconds is about right.

If the camera is an old friend and you are already well acquainted with its ways, you can dispense with most of these tests. But even then, do make sure while there is still time that it is in good condition. Do not oil the camera, but clean the gate (soft rag and matchstick), the lens (puffer and possibly special lens brush and special cleaning tissue), the window of the electric eye, and the inside of the case. Carefully check shoulder straps, wrist loops and fasteners—if they are doubtful now, holiday exertions may cause them to fail altogether.

Make sure that your name and address are on or in the camera case. It is just possible that a camera will be found by somebody else and then have to be identified, so make sure you have its serial number with you—a guarantee card filed away at home won't help. Check, if necessary, that your camera insurance policy is in order and covers adequately whatever you intend to do. And take with you a sufficient supply of film (one spool more than you expect to use), all of the same make and type.

(Next week: ELECTRIC EYE LIMITATIONS)

YOUR LAST CHANCE

To See The 1959 Ten Best

Scunthorpe. June 8, 7.30 p.m. Presented by North Lincs. A.C.S. at Civic Theatre, Scunthorpe. Tickets 2s. 6d. from E. Harrison, 48 Baysdale Road, Scunthorpe, Lincs.

Sutton Bonington. June 15 and 16, 7.30 p.m. Presented by NUSALFU at The University and School of Agriculture, Sutton Bonington. Programmes 2s. from D. R. Cullimore, School of Agriculture, Sutton Bonington, Nr. Loughborough.

Ramsey. June 19, 7 p.m. Presented by Ramsey & District P.S. at Ramsey Secondary Modern School. Tickets 2s. 6d. from Bentons, Chemists, Ramsey.

The 1960 Ten Best begin their tour shortly

News from the Clubs

Club reports in *ACW* reach far afield. Latest news of their extensive travels comes from South Africa via Cornwall. Pulled by the magnet of the name, MID-CORNWALL C.C., a member of the Methodist C.C. in Pietermaritzburg sent them a friendly letter asking for a copy of their Newsletter. He is the son of a Cornishman who settled in South Africa at the turn of the century, and one of his greatest film treasures—he says—is a few feet of the Floral Dance shot for him by an amateur in Helston. (Query Corner provides the starting point for assignments of this kind). Now St. Austell and Pietermaritzburg are linked by the former's bulletin. (M. Millard, Trevaylor, Eastbourne, St. Austell).

If every member of SOUTHERN 9.5MM. C.C. attended one of the weekly meetings in their theatre on the second floor of Kaiapoi Buildings, Invercargill, there would be precisely one seat to spare for a visitor. They are justifiably proud of the fact that membership has now reached one hundred. But subs. cover only half the rent, and meetings have regularly to be given over to money-raising ventures. (Miss Jean Buttolph, 129 Clyde Street, Invercargill, N.Z.).

"An awful warning, with its clever and perhaps wicked digs", said one of the thirty members and friends of SOUTHLAND P. & C.C. of the Oscar winning *The End*. Like many other clubs they made up a party to visit the N.F.T. for the Ten Best show and spent "a very enjoyable evening". Southall will present the films next October. (R. G. Knight, 22 Cawdor Crescent, Hanwell, W.7).

Philip Grosset hardly expected an immediate response when, with the approval of BRISTOL C.S.'s new chairman, Fred Lorenz, he asked if anyone could lend a large garden, house and two small boys for the club's current 16mm. production, but a lady member's hand shot up, and the difficulty was three-fourths solved; only one small boy remains to be found.

The rest of the evening was devoted to a demonstration of closed circuit television by members of the British Amateur TV Society. The technicalities were above the heads of most members, but they found the lighting arrangements, which are much the same as those for cine, interesting and instructive. (D. E. Stevens, 31 Wellington Hill, Horfield, Bristol, 7).

Stuart Wynn Jones explains in *Grasshopper News* how to film someone floating—on land (as in *Bride and Groom*, where the bride floats around the room six inches above the floor, in McLaren's *Two Bagatelles* and Herman Wuyt's *Hollywood Speaking*). "The actor moves in a series of jumps, and the cameraman exposes a single frame as the actor reaches the highest point of each jump. The resulting series of single shots when projected continuously gives the illusion of

the actor floating along without making contact with the ground".

The *Grasshopper Group* holds its competition night next Saturday, June 3rd. Enthusiasts from far and wide, including members of the Polish Folk Song and Dance Film Group, turned up for the Ten Best of the Ten Best show; the president of the Polish group brought along two short films which were screened at the end of the programme. The Grasshoppers' new hon. sec. is a choreographer and teacher of ballet, and is planning two dance films to be shot on 8mm. (Miss Hettie Loman, 35 Endell Street, London, W.C.2).

METRO MOVIE MAKERS have been making limited tests of the new Kodachrome II. They report finer grain, better definition in shadows and greater brilliance of colour than in normal Kodachrome, but Type A gave less brilliance when used out of doors with an 85 filter. Holiday filming and editing and editing equipment were the subjects of recent lectures.

Commenting on the fact that, owing to irregular mails, he has been receiving later copies of *ACW Weekly* before the earlier ones, Derek Davy writes: "Hene Youngman, the comedian, once said, 'If you wish to make a fellow go crazy with curiosity, just send him a wire reading, "Ignore my first wire"'. Davy says he felt like that, and adds some encomiums which an unlikely modesty dissuades us from printing. (Derek Davy, 98 Thistledown Blvd., Rexdale, Ontario).

WULFRUN C.C.'s verdict on Kodachrome II: improved definition but a noticeable bluish cast. The club looks back on a most successful season (proceeds from their presentation of the Ten Best well up to average; most popular lecturers: George H. Sewell and G. L. Clarke of Kodak), and launched a new one at their a.g.m. last month. (H. N. Edwards, 21 Princes Gardens, Nr. Wolverhampton).

The BASF film, *The Magic Tape*, illustrating the history, production and use of tapes, is becoming almost a standard item of club programmes. BOURNEMOUTH & NEW FOREST C.C. screened it recently, with *Composition in C* (about plastics). Both films were presented by a member of the firm. (R. L. Harlock, 14 Duncliff Road, Sunbourne, Bournemouth).

Six members of the recently re-formed cine section of the LINCOLN CAMERA CLUB will cover a traction engine rally on June 3rd. The film, on 8mm., is being made for the rally committee. Interiors for the club feature film, *Stranger in Town*, are to be shot in the Mayor's parlour, and sound will be recorded on the spot. (G. Clarke, 23 Edendale Gardens, Lincoln).

A sound financial position (balance in hand: £63 17s.) was reported at NORTH LINCS. A.C.S. a.g.m. The next club film, *Penny Plain*, will be shot on both 8mm. and 16mm. (P. Hancock, 62 Cottage Beck Road, Sunthorpe).

Small Budgets

BY TRADER

THE OLDEST ITEM offered us in part exchange last week was a 16mm. Kodascope C. The old hand will probably remember that the lamp-house of this 100w. projector was on the non-operating side, the light being reflected to the gate via a small mirror. Standing very squat on its base, it was the least prepossessing of the early British Kodak range.

The model offered us still had its original case, the resistance was intact and the mechanism was in reasonable order, though the motor was running sluggishly, but we could not expect to sell it for more than £11, and servicing would probably cost 30s.-40s., so the most we felt we could offer was £6. Yet it seemed almost insulting to quote so meagre a price when the owner was about to settle for a machine costing well over £300.

You may think we were unnecessarily mean, and that with such a substantial sale in prospect, we could well have afforded to allow as much on the Kodascope as we could hope to sell it for. But we pride ourselves on giving the same attention to all customers, no matter how much or how little they spend. This customer burst out laughing when we said "£6", and suggested that we supplied him with a couple of spare lamps instead.

Another ancient piece of apparatus brought us for part exchange was a Keystone K8 camera with the standard fixed focus lens. The briefest of glances at it shows how far ahead the American designers have gone since it came on the market. Its most interesting feature — one which must be unique to Keystone — is the positioning of the viewfinder beneath the lens. I can imagine even the experienced amateur getting bothered when using it for the first time and trying to remember how to allow for parallax.

The camera was in fair shape mechanically, but externally it was very sad-looking, a lot of the paintwork having disappeared. We estimated its selling price at about £14, so made an offer of £8 10s., and eventually settled for £9.

One of the smartest used cameras to come our way was a Bell & Howell 624B, grey finish, with f/1.9 lens. Both camera and case were immaculate, and we had no hesitation in

offering our top price of £12. We were fairly certain that it would not need servicing, but we sent it along with the latest batch of equipment to our repairers, nevertheless. The resale figure will be in the order of £17.

Another 8mm. camera, apparently in fair condition, was offered for cash: a Eumig C3R, with the three lenses and case. (We would have preferred to have it in part exchange). We offered £32 in the expectation of selling it for £48. The customer said he would have to consult somebody first, and we suggested that he left the camera with us while he did so, but scarcely thought he would agree. But he did, so there will be an opportunity for further discussion if necessary.

We have a little problem on our hands over a used Bell & Howell turret Autoset, for since we bought it in at £35 some months ago, the price of the used model has dropped, so we shall have to cut our profit margin substantially and ask £44. Apropos reductions, we have this week sold the second hand Eumig C3 which we at one time mistakenly priced at £35. It went for £42 10s.

The evergreen Bolex C8 appeared again on our counter. What, asked the owner, was our best possible

offer? The lens was the early focusing f/2.5, and we figured that the camera would sell for about £28, so we offered £19 in part exchange, or £16 cash. The owner accepted the cash.

An American Cine-Kodak Reliant 8mm. camera — now rarely seen; it was in production about ten years ago — was an unusual visitor. It is not unlike the 8-55 made in this country, but has a ratchet key and black leatherette sides, whereas the 8-55 has a folding crank handle and fluted metal sides.

Our bid of £10 was spurned. "All I can say is your rent must be very high," said the customer explosively. Given a moment to explain, we would have pointed out that today's price of a new 8mm. camera of similar specification is £12 7s. I suspect that some customers put on an air of wrath as a face-saving gesture.

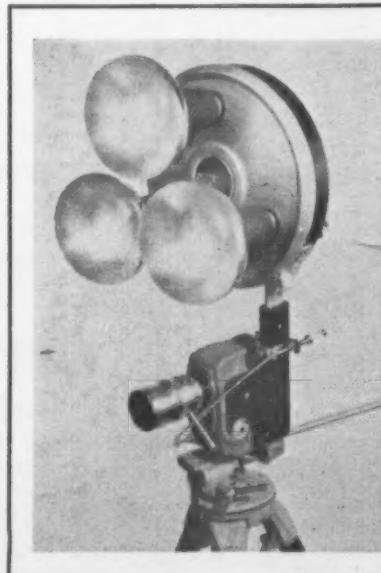
The most exciting item to come our way was a 16mm. Bell & Howell 627B with standard f/1.9 lens, TTH f/2.8 telephoto and carrying case. The owner wanted a fairly high priced new camera and accessories. He was well known to us and we felt reasonably sure that the 627 had been well looked after. We reckoned that if we paid around £43 for the camera, and £16 for the telephoto lens with finder, we could re-sell the complete outfit for a pound or two more than the new price of the camera with only one lens. Our offer was accepted.

JUST IN

Spring is perhaps a rather odd time for a new lighting unit to appear, but certainly the new Amplion Galaxy floodlight is very welcome. It comes in what can best be described as a bucket of polystrene) which takes the entire unit — you don't have to remove the lamps. When in the container they hang downwards from the circular holder which fits into the top. The bracket attaching the unit to the camera is removable.

The beauty of this storage arrangement is that you can pack the lamps away immediately after use, even though they are still hot, and, of course, the portability of the equipment is another considerable asset. It might be argued that inability to control the position of the lights is a slight disadvantage, but this has not deterred us from ordering a quantity. Price, including case, but without lamps, £7 18s. 11d.

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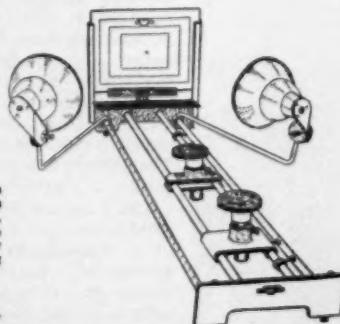
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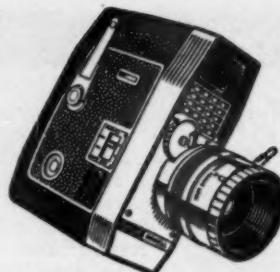
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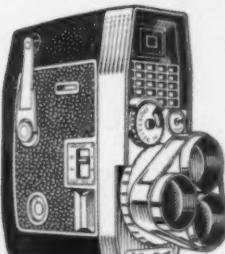


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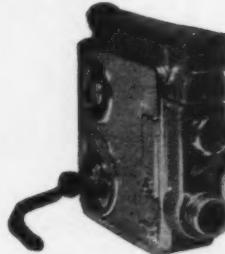


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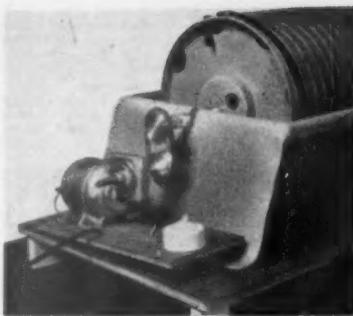
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